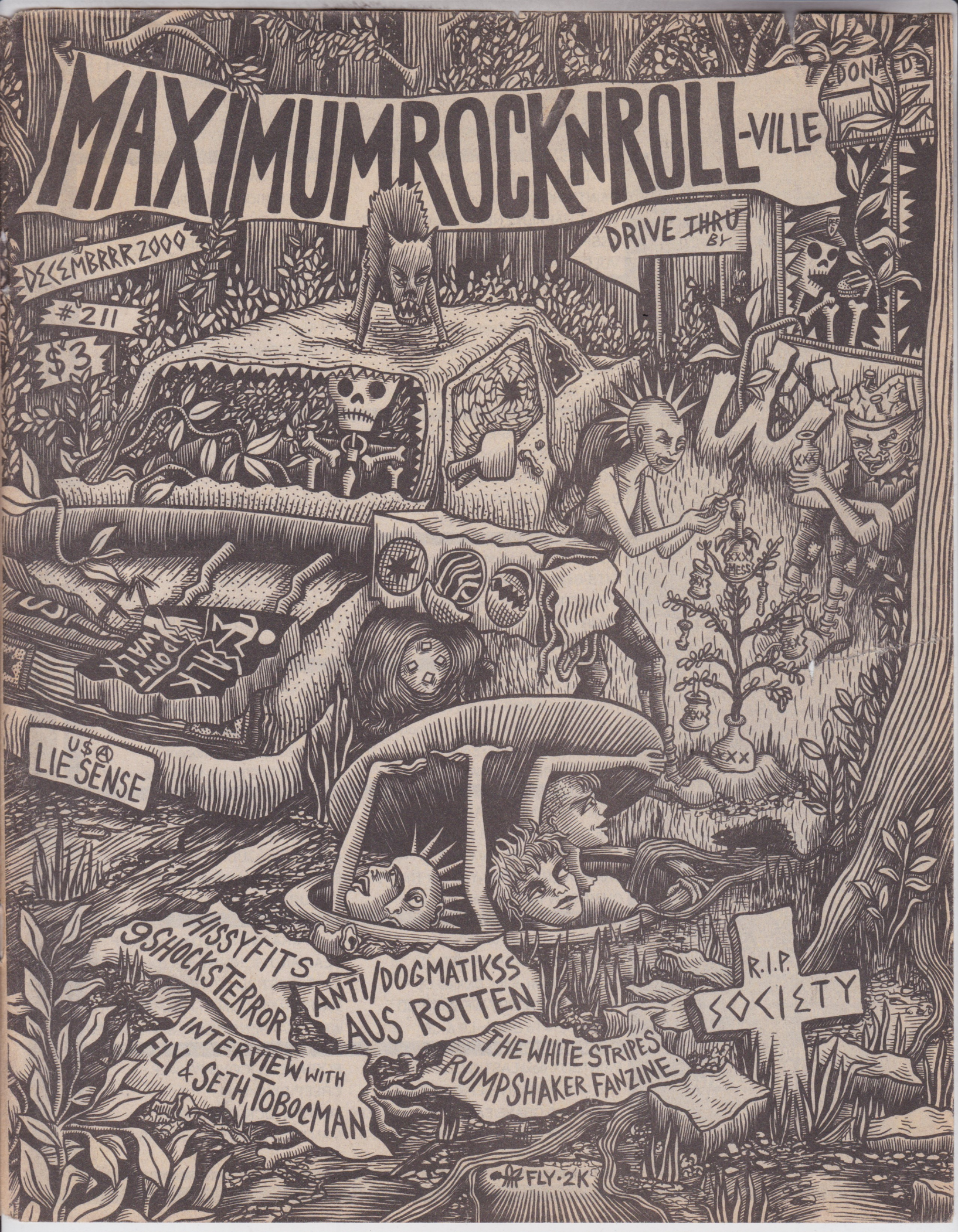
MAXIMUMROCKNROLL-VILLE
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R.I.P. SOCIETY
INTERVIEW WITH FLY & SETH TOBOCMAN
THE WHITE STRIPES
RUMPSHAKER FANZINE
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MAXIMUMROCKNROLL

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MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

LAST IN LINE-L'Esercito Del Morto-LP	ANTI/DOGMATIKSS-EP & LP
PAINTBOX-Back Reporter-EP	KUNG FU RICK/LANDMINE-EP
WHAT HAPPENS NEXT?-Stand Fast-EP	FLUX CORED WIRE-Actions Speak-EP
ASSFORT-Change Of Price-EP	AMERICAN NIGHTMARE-Protest-EP
VULGAR PIGEONS-Genetic-EP	BEYOND DESCRIPTION-Acts-CD

JEFF HEERMANN

CLONE DEFECTS-Lizard Boy-EP	A FRAMES-live
MOONE SUZUKI-People Get Ready-LP	TV KILLERS-Sock It To Me-45
THEE ANTONIO THREE-Theme-EP	EVOLUTIONS-She's So Mean-45
I'M GONNA STAB YOU-The Slide-EP	THE EXPLODERS-What's What-EP
HASIL ADKINS-Poultry In Motion-LP	SURLY YOUNG MEN-live

TOM HOPKINS

CLONE DECECTS-EP/LAST IN LINE-LP	AMERICAN NIGHTMARE-EP
SOOPHIE NUN SQUAD-The Devil-LP	MAN FRIDAY–EP/RACE BANNON-LP
MOONEY SUZUKI-LP/SWITCHBLADE-LP	I'M GONNA STAB YOU-EP
BORN DEADICONS-LP/MOHINDER-LP	EAT TO FULL/CRADLE TO GRAVE–EP
ANTI/DOGMATIKSS-LP & EP	STUPID BABIES GO MAD-EP

CAROLYN KEDDY

COOPERATIVE-Most Dangerous-EP	HASIL ADKINS-Poultry In Motion-LP
GITS-Seafish-LP/MENSEN-Delusions-LP	EXPLODERS-both EPs
EVOLUTIONS-She's So Mean-45	T. VALENTINE-Hello Lucille-LP
HENRY FIATS/SPIDER BABIES-EP	CLONE DEFECTS-Lizard Boy-EP
FAT DAY-Cats-LP/TOXIC SHOCK-LP	NEIL HAMBURGER-live

DULCINEA LOUDMOUTH

BELL RAYS-Smash The Hits-EP	TV KILLERS-Sock It To Me-EP
THE EXPLODERS-What's What-EP	HENRY FIATS/SPIDER BABIES-EP
ANDRE WILLIAMS-Whip The Booty-EP	MENSEN-Delusions-LP
THE SAINTS-Seventy Seven-LP	RED KROSS-Born Innocent-LP
THE GITS-Seafish-LP/WEIRDOS-LP	NIPPLE ERECTORS-Bops, Babes-LP

RAY LUJAN

MENSEN-LP/MISTREATERS-CD	APERS-10"/RED PLANET-Ripped-45
THE CHORDS-D/YUM YUMS-45	SWINGING UTTERS-CD
BELLRAYS-Smash the Hits-8" & live	ACTION LEAGUE-Clear View Mirror-45
BANANA ERECTORS-You Got That-45	BRAINLESS WANKERS-Endorphin-CD
CHAINSAW MEN-Electric Juju-CD	GET UP KIDS-live

TIMOJHEN MARK

ASSFORT-Change of Price-EP	COOPERATIVE-Most Dangerous-EP
CORNERED-CD/SAWN OFF-CD	DEAD AND GONE-Shiny & Black-2xEP
DICKIES-Dawn of the Dickies-CD	EAST-WEST BLAST TEST-CD
INTENSITY-CD/WHY WE WISH-CD	MAN AFRAID-Complete Discography-CD
MOHINDER-To Satisfy-LP & CD	WHAT HAPPENS NEXT?-Stand Fast-EP

ALLAN MCNAUGHTON

PAINTBOX-flexi/LASTIN LINE-LP	BORN DEAD ICONS-Work-LP
THE COOPERATIVE-EP/FAT DAY-LP	CREEP DIVISION-LP
CRADLE TO GRAVE/EAT TO THE FULL-EP	TOXIC SHOCK-LP/WHN?-EP
THE BLANK FIGHT-House Band Feud-EP	MAN FRIDAY-EP/SUICIDE PARTY-EP
STUPID BABIES GO MAD-EP	DEAD AND GONE-2xEP

TOP 10

Please send us records (2 copies of vinyl, if possible– one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

MUNDO MURGUIA

MENSEN-Delusions-LP	STITCHES/GOONS-live
CLONE DEFECTS-Lizard Boy-EP	I'M GONNA STAB YOU-The Slide-EP
ANDRE WILLIAMS-Whip The Booty-EP	FLUX CORED WIRE-Actions Speak-EP
WEIRDOS-Weird World-LP	BECKETT AND FRIENDS-Weed-EP
T. VALENTINE-Hello Lucille-LP	THE EXPLODERS-What's What-EP

ARWEN CURRY

ASSFORT-Change Of Price-EP	ANTI/DOGMATIKSS-LP & EP
THE COOPERATIVE-Most Dangerous-EP	GITS-Seafish Louisville-LP
THE BLANK FIGHT-House Band Feud-EP	THE SAINTS-Seventy Seven-LP
WHAT HAPPENS NEXT?-Stand Fast-EP	VULGAR PIGEONS-Genetic–EP
TOXIC SHOCK-LP/FAT DAY-Cats-LP	NIPPLE ERECTORS-Bops, Babes-LP

BRUCE ROEHRS

BRASS TACKS-Just the Facts-CD	BITTER BOIS-Streets Are Burning-CD
THE STEAM PIG-Fried Obedience-CD	COMBAT READY-Cobat Ready-CD
GRABBTCHED/BILLY BESTI-split-EP	BEEFCAKE IN CHAINS-Beefcake-EP
SHAM 69-CD/CLONE DEFECTS-EP	BARE KNUCKLE FIGHT-Beaten-CD
POXY-Calling from the Darkside-CD	NIPPLE ERECTORS-Bops, Babes-LP

MIKE THORN

MASSLAKT-MASSAN LIKFORMIGHET-EP	ANTI/DOGMATIKSS-LP & EP
WHAT HAPPENS NEXT?-Stand Fast-EP	ASSFORT-Change Of Price-EP
MAN FRIDAY-Search & Destroy–EP	FILTH OF MANKIND-Czas Konca-EP
TOXIC SHOCK-Previously Unreleased-LP	SIN DIOS/EXECRADORES-LP
MOHINDER-LP/LAST IN LINE-LP	SWITCHBLADE-Aenookoinam-LP

MAX WARD

Somewhere in Japan...

RYAN WELLS

MOAWEY SUZUKI-People Get Ready-LP	THE EXPLODERS-What's What-EP
DOCTOR EXPLOSION-I Try To Find-EP	I'M GONNA STAB YOU-The Slide-EP
EVOLUTIONS-Hail R&B-EP	ACTION LEAGUE-Clear Vlew-EP
DEAD UPS-No Rules-EP	HENRY FIATS /SPIDERBABIES-EP
THE COOPERATIVE-Most Dangerous-EP	TOXIC SHOCK-Previously Unreleased-LP

REMA YOUNG / KENNY KAOS

COLUMBIAN NECKTIES-Scene -10"	TV KILLERS-"Sock It"-45
HENRY FIATS /SPIDER BABIES-EP	MENSEN-"Delusions"-LP
ANDRE WILLIAMS-Whip The Booty-EP	THE GITS-Seafish Louisville-LP
BANANA ERECTORS-You Got That Uh-45	RED PLANET-Let's Get Ripped-45
DEAD UPS-No Rules-EP	THE EXPLODERS-Electric Power-45

ZINE TOP TEN

Idiosyncracy #2	Engine #6
Ache #2	Alarm #7
All This is Mine #4	Cost Of Living #1
Dream Whip #11	Motion Sickness #10
Plea For Peace #1	Please Don't Feed the Bears

ZINE SHITWORKERS

Sam Atakra	Peter Avery
Aragorn	Paul Barger
Michelle Barnhardt	Jerry Booth
Enrico Cadena	Karoline Collins
Robert Collins	Catherine Cook
Rob Coons	Andy Darling
Rafael DiDonato	Mikel Delgado
Neale Fishback	Jonathan Floyd
Gardner Fusuhara	Brian Gathy
Doug Grime	Katja Gussmann
Lance Hahn	Chris Hall
Harald Hartmann	Jeff Heermann
Missy Hennings	Tom Hopkins
George Impulse	Kenny Kaos
Carolyn Keddy	Mark Kessler
Pete Ketchpel	Melissa Klein
Dulcinea Loudmouth	Gabe Lucas
Michael Lucas	Ray Lujan
Jesse Luscious	Hal MacLean
Bobby Manic	Timojhen Mark
Jeff Mason	Tobia J. Minckler
Mundo Murguia	Allan McNaughton
Jennifer Mushnick	C. Nellie Nelson
Mimi Nguyen	Donna Poole
Sandra Ramos	Spencer Rangitsch
Trent Reinsmith	Casey Ress
Bruce Roehrs	Greta Snider
Denise Scilingo	Steve Spinali
Jessie Trashed	Jason Valdez
Max Ward	Ryan Wells
Shane White	Melanie Willhide
Jeff Yih	Rema Young
Henry Yu	

ZINE CONTRIBUTORS

Mykel Board	Nathan Berg
Bill Florio	George Tabb
Ted Rall	Renae Bryant
Dave Emory	Erin Whupass
Mark Murrmann	Mark Hanford
Felix Von Havoc	Jose Palafox
Queenie	Scott Soriano
Stickerguy Pete	John Ringhoff
Dave Dictor	Chris(tine) Boarts
Jessica Mills	Sam McPheeters
CrimethINC	Dave Marsh
Bob Thompson	Victor Tralla
Peter Davie	Stephen Perry
Ben Meyers	Fly
Adrienne Droogas	Rufus Rockstar
Yann	Billy
Justin Gauntt	Stephen Green
Lydia Crumbley	Hanan Ashrawi
Tait Graves	

ZINE COORDINATORS

Arwen Curry — Mike Thorn

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#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, YAPO, 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Scared Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel Rebel, Teen Idols, Walking Ruins, "Pioneers—Sixties Punk Kings".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots—The Essential 1950s".

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & the Swastika."

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splach 4, Yawp!, Lifetime, Sickoids, "Roots—Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, Sub-Rosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Brats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots—Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter, Haters, The Process, Brother Inferior, Judge Nothing, Break-ups, Not For Rent, "Roots—The Buzzcocks".

#159/Aug '96. Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes/Very Small Recs, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots—The Dickies".

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance, Russia Update, "Roots—Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers–Ohio '77".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots—LA '77".

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers—Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots—SLF, Undertones".

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots—Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneer—The Slits".

#171/Aug '97. Strychnine, Idiots, Pelado Recs, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, Bristols, My 3 Scum, Space Shits, Pessimiser Recs, Reclusives, Nick Qwik, "Pioneers—GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers—The Henchmen", filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNTs, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless ID, Quarantine, "Roots—Generation X.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers—Dangerhouse Records".

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets, "Pioneers—Patti Smith".

#181/June '98. Grapefruit, Druggies, Stiletto Boys; All Bets Off, Bonecrusher, Summerjack, Cell Blck 5, DDI, Normals, "Pioneers—999", Pirate Radio issue.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers—Black Flag".

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers—Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-on homeless punks, "Pioneers—Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily & Lance's Holiday in the Sun,, "Pioneers—Dead Kennedys".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers—DOA".

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat Recs, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers—Mechanics".

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode, "Pioneers—Minor Threat", pt 1 of Chomsky's "Propaganda & Control".

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs, Willie Brown, Biotic Baking Brigade, "Pioneers—Vice Squad", pt 2 of Chomsky's "Propaganda & Control".

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets; pt 3 of Chomsky's "Propaganda & Control".

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts, "Pioneers—Elvis Costello."

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres, C.U.Next Tuesday Recs, "Pioneers—Silver Chalice," MP3.

#196/Sept '99. Hopscotch Recs, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone 1990-1999".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs, Holidays in the Sun, "Pioneers—Radio Birdman."

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast, "Pioneers Of Punk–Dictators", "Fuck Unamerican" and "After the Berlin Wall."

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil, "Pioneers—Flipper", "Record Buying on the Net," "Are Keyboards Punk?"

#200/Jan 2000. American Steel, Curse, Helvis, Gee Vaucher, Hers Never Existed, Cometbus, Active distro, Toxic Narcotic, bibliography of MRR #100-200.

#201/Feb 2000. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," reports from the WTO riots in Seattle.

#202/March 2000. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters, "ASCGB—Rezillos," "Zines in Prison," scene history of Bulgaria.

#203/April 2000. Spazz, Slang, Slug & Lettuce zine, Suburban Voice zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses, "ASCGB—Cult Maniax," "The Murder of Brian Deneke."

#204/May 2000. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People, *Reader's Guide To Underground Press*, "ASCGB–Electric Eels."

#206/July 2000. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers, *Nose Dive*, "25 Things to Know About the War in Colombia."

#207/Aug 2000. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores, *Short, Fast & Loud!* Tantrums, "ASCGB—Nasty Facts."

#208/Sept 2000. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City Records, Prank Records, Countdown to Oblivion, *The East Village Inky*.

#209/Oct 2000. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone, "A Brief History of the Student Anti-Sweatshop Movement," *Coagula*, scene history of New England.

#210/Nov 2000. J Church, *Profane Existence*, Pezz, the Pre-Teens, the Templars, This Machine Kills, Subtonix, OB, "Scumpit-Florida."

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested. in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

MANCHURIAN CANDIDATES
HAWG JAW

hawgjaw/manchurian candidates split
deep six#27 7"

WELLINGTON - "DYAA"
deep six #26 CD

contains the dear jesus lp, trax from 7" splits FALL SILENT,NOOTHGRUSH, and DYSTOPIA; a song on an EBULLITION comp & a unreleased track

MAN IS THE BASTARD
"Mancruel"
deep six #24 CD

material from the split/CAPITALIST CASUALTIES remixed, split with BLEEDING RECTUM remastered a unreleased track and 3 noise trax

NO COMMENT
deep six #23 12"

contains 7"COMMON SENSELESS(snare dance) 7"DOWNSIDED(slapaham), unreleased studio track, demo tracks and live

RUIDO
ruido "depresion" 7"
deep six#22

Jenny Piccolo
Su19b

jenny piccolo/su19b split 7"
deep six #18
also available:
gasp/suffering luna 12"
reality part #2 & #3 lp/cd
noothgrush/wellington 7"
visual discrimination 7"
spazz/lack of interest 7 "

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VA - RED HOT STOMP COMP CD
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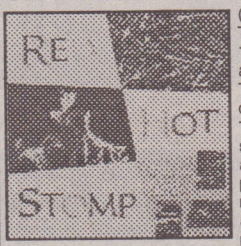

This is new sampler CD of new 1+2 bands. It features 3 wild and cool R&R bands from Tokyo. DAS BOOT is a super cool Rockin' trash band in Tokyo. they plays 5 live in studio cuts here. Really amazing! OGRESS is a girls punk rockers like Bikini Kill meet 1977 Brit punk. Snotty and aggressive! HOE-INU is punk blues band like Fat Possum/In The Red/Crypt bands. They have big sonud too.. Anyway 1+2 Rec highly recommend it. You can check latest Tokyo scene.

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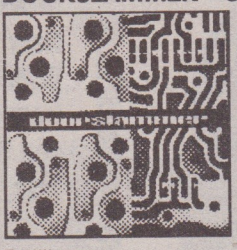

1+2 Records proudly presents Doorslammer's debut CD! They came from LA and features a great singer/composer/bass guitar player, Todd Westover and members from Street Walkin' Cheetahs. And Rich Coffee from Alter Egos plays guitar some cuts. Thier music reminds me Detroit Rock meet Velvet Underground with Kinks melody and early Blues Explosion's sounds! Totally really cool and emotional.
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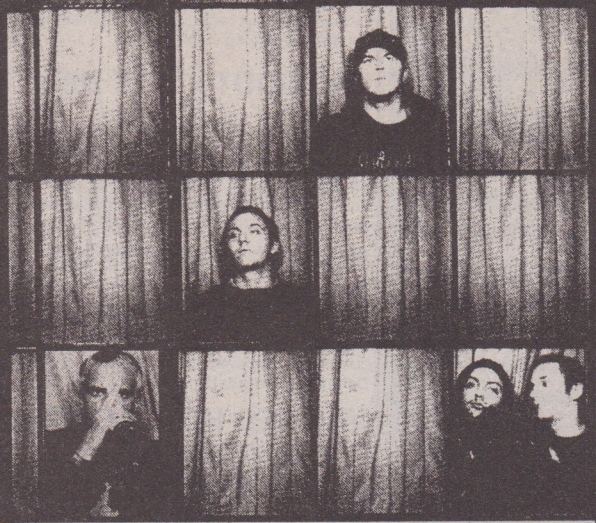

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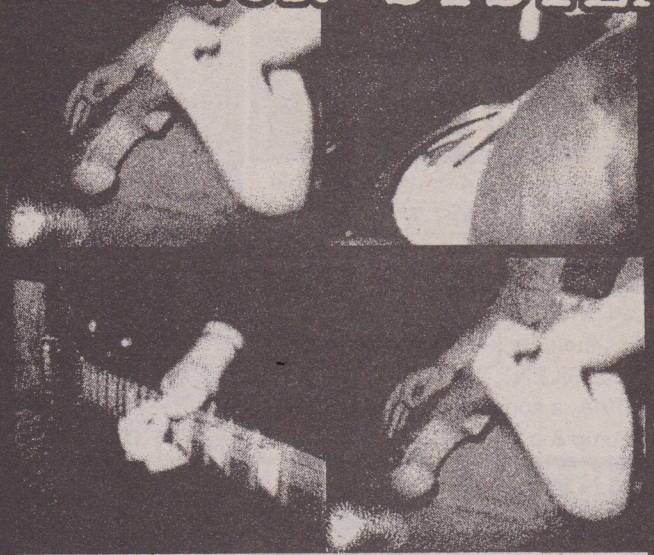

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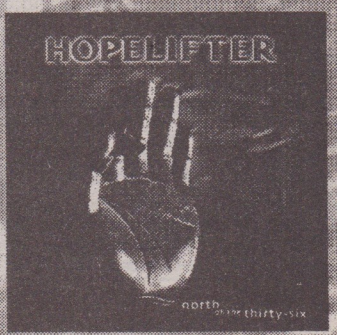

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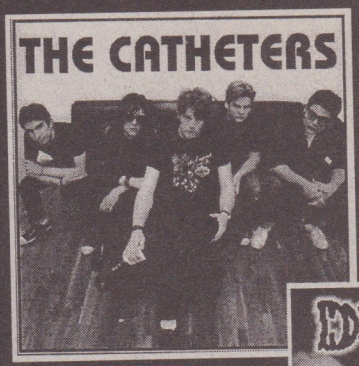

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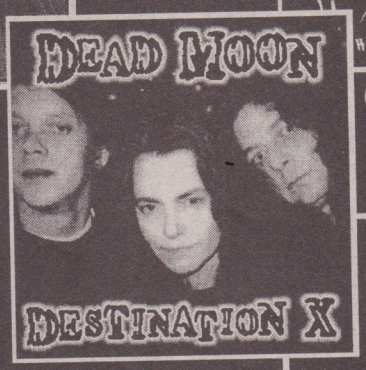

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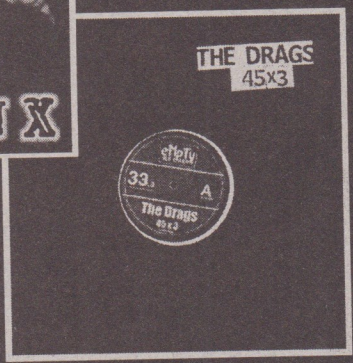

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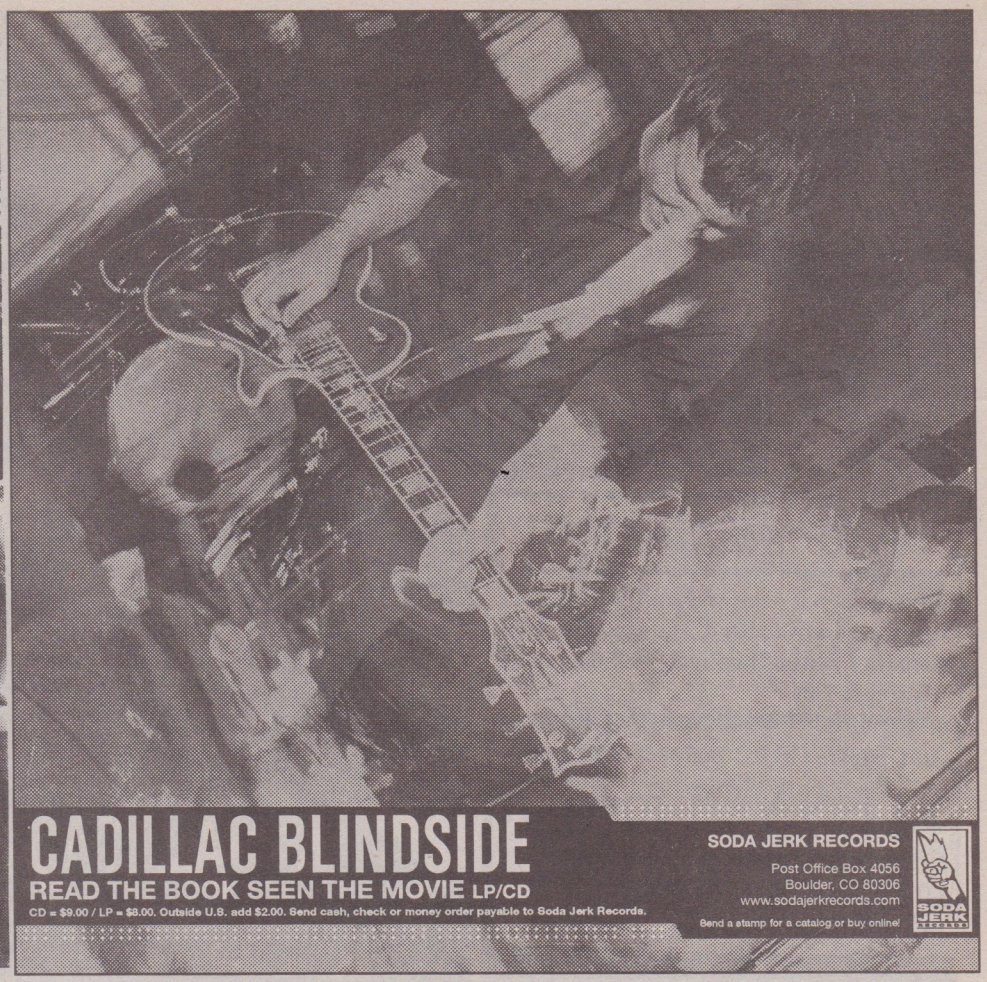

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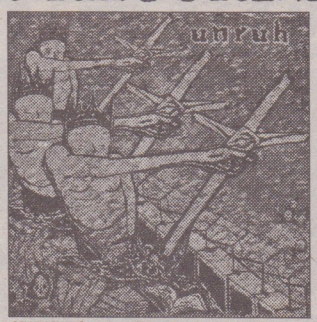

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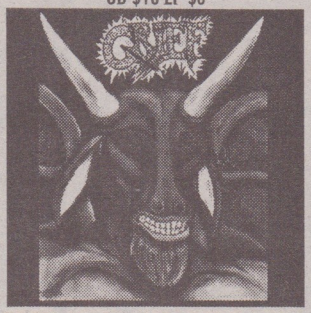

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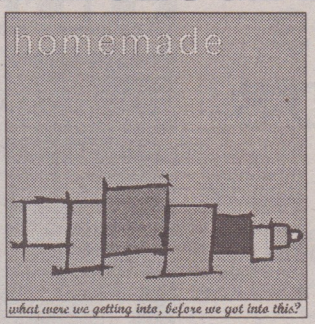

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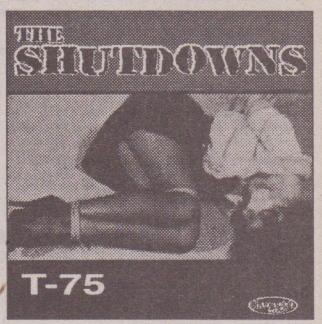

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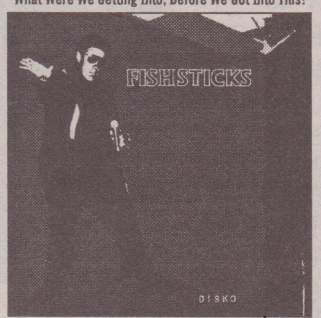

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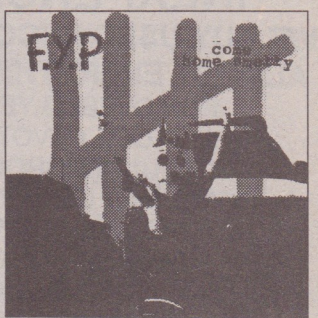

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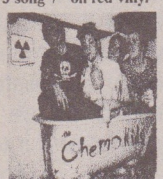

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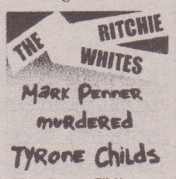

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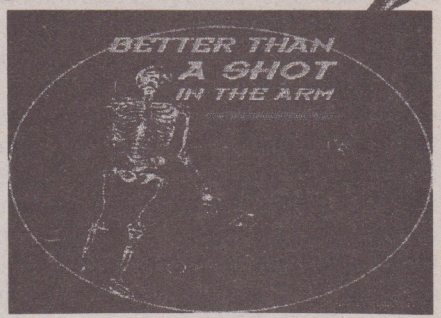

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LETTERS

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Dear *MRR* Readers,

A few months back I picked up the "Punk Parenting" issue of *MRR*. At the time, my daughter, Cera, was only about a month old. Crazed as I was about being a new parent, I was reassured by the stories I read in that issue, Having shaped my social/ political views within the context of the punk scene for the past fifteen years, I was worried about being able to stay true to some of those ideals. Reading those stories got me to thinking that what is most important as a parent is to not feel like you're not alone, facing the challenges that the status quo poses. There are a lot of parents that don't want to raise their kids on TV, consumerism, and the other evils that threaten the minds of our little tykes. I've done a lot of talking about the generations to come who will inherit our mistakes. It's a totally different thing when that generation is propped up on your hip, depending on you so much!

So I figured it was time to do a zine for parents who are trying to think outside of the box. It's a tough job but I wouldn't trade it for any other. I'm looking for submissions for the first issue. I don't really have a theme or a direction, but I'd just like to see what comes in and go from there. Birth stories, your kid's first show, dealing with folks who doubt you, teaching your values- whatever you want to write about. Use whatever format you like (typed, handwritten, email...). Let's get some kind of community going! And let's have some fun doing it! You don't have to be a mohawk-mania punker to contribute, just sincere!

Well now the baby's crying so I have to go. So write me! Really!! And if a zine like this already exists, well, now I guess there will be another one!

Brendan
305 Mill St. / Winston-Salem, NC
mrgannon@usa.net

Readers beware—

I've almost certainly discovered a conclusion to the undoing upheaval of the term "punk is dead". In fact if I were reading this right now I'd flip as far past as I could so I wouldn't have to read the gripes of some other kid complaining that attitudes and bands have become a complacent bore. Thus I shall begin.

The amazing way that the superb political and satirical lyrics of Jello Biafra, Sam McPheeters, and Dave Insurgent (just to name some of my favorites), and every punk band that has something boiling in their head and wants to scream, shout, and sing it along to some great music, can make you think and feel so well. Besides the fact that the punk rock and roll of '77 and the hardcore sounds of the early '80s has evolved into speed and production. I'm actually excited to see a drummer at a show today that's not afraid to hit the snare four times for a fill or not incorporate a double bass into every single fucking song.

No, this is about the politics and protest of punk rock "in the year 2000." This was inspired by a show I saw of Crispus Attucks (a band with an incredible amount of energy and a really good name) which was a great show to watch and hear live and raw. The crowd endured the singer's pleas for action, not idleness. It seemed he had some great things to say and supported it through countless efforts he was involved with and only wished all of us attending would be as interested and effective as he. But once I read the lyrics he had for songs, I found them to be empty cries found in every other new school "posi" hardcore band around today. I don't have a problem with lyrics suggesting: freedom, resistance, anti-censorship, anti-religion: which turns out to be just bitching and complaining about issues that someone might find wrong. But what use are actions without solutions? In the times of the early Americas to the present, there were things put into writing for rights and changes to Britain, women to men, and blacks and society at large. Not only would there be a declaration/proposition for social change, but a solution. That is what's so boring and aggravating today. Everyone's listened to so many bands do different renditions of complaining without a realistic, thought-out plan and solution. Even if it's not realistic, just to imagine solutions is more enjoyable then the constant bickering. If you're going to protest, protest with a plan: don't just follow the masses to Seattle to join others in a blank protest. Nothing will be achieved except the appearance of riot police. Politicians aren't threatened by appearance, they're threatened by by actions with solutions that don't agree with the established way of American life. Think of the only thing to threaten the US' policies and foundation. Communism. Why? Because it produced actual thought-out actions and solutions. Yet, the Cold War was the threat of a super power. which is exactly why we need Blink 182 to spread punk rock across the world... to become a superpower and colonize Canada. No matter how unrealistic, idiotic, and dreadful that latter suggestion of course was, it created sense of imagination, critical thinking, and interest into changing the world... a solution. I've never heard of a revolution or a resistance that didn't want anything in return. Oh yeah, we want things to change. Change what? The killing of animals? Change how? Murder the meat industry? By whom? A militia force of PC Berkeley tree-huggers? It's all blank intellect supported by everyone else in the scene, including myself. I don't have a problem with punk rock today. I'm just tired of hearing the same yelps and cries that truly don't mean a thing. While everyone's complaining, they're also cashing in on their parents' money in a good economy, buying shoes and belts with

American currency, going to movies made by millionaires in Hollywood, or emailing your buddy on the internet on a computer sold to you in a free market. I'm not preaching capitalism, but I haven't thought of a good enough solution to change it. I'm sick of poetic political angst and fast drum beats. "You are blank, so baby we're through!"
Mike
Batavia, OH

Mike—

We don't need to have all the answers in order to be able to speak out in protest. Those words recorded in our fanzines and records provide both a place for us to release some of the frustrations we feel living in this world, and also provide an inspiration to those who feel alienated. These messages can help us learn, grow, and shape our understanding of the systems of oppression we are bound by. From punk we can also gain an understanding about our roles in maintaining and reinforcing these systems. Punk has, and continues to serve as an invaluable educational resource to me. If the music you hear is nothing more then "bitching and complaining," perhaps you should try and seek out music that provides more for you. It is out there.
—Casey R.

Dear *MRR* readers,

Be warned that people pretending to be "punks" involved in Prolefeed Records, The Stroke and Imbeciles By Class based in Bandar Seri Begawan, Brunei, are just rip-off artists. I sent them $27 last March for CDs advertised on their website. They replied that they got the money, and the CDs would be shipped in a few days. A few months later, they apologized for the delay and said they had financial problems, but the CDs would come soon. Now it's over six months later, still nothing, and they don't even answer my emails anymore. Similarly they ripped off my friend Ibrahim of *Ganyang* zine in Malaysia. I guess they are just a bunch of spoiled rich white kids, whose parents are diplomats or oil industry workers and they wasted the money in video games or local fast food joints. By the time you are reading this they might be again playing Bon Jovi covers or head banging to techno.

Any feedback from true Brunei punks would be appreciated. It's been a while since I visited the place and I will probably return one of these days as I'm currently working in the region (the civil-war ravaged Moluccas in Indonesia).

Please take note of this and let's get rid of trendy crooks in our scene. The main guy behind all this goes by the name Mike Smellz (I'm sure he does). They are also present in the www.mp3.com web site. Take care, and pass the message around!
Luk Haas, c/o ICRC Indonesia, 19 av. de la paix, 1202 Geneva, Switzerland.

Hi,
I read your magazine and I mail order stuff using the ads. I read how small labels are good and how big labels are bad and expensive.

Well, have you ever tried to mail order from the labels in your magazine? I tried. Many of them are very cool and reliable, but there are big problems with some of them. Some labels don't bother to answer if you don't pay with a golden credit card and don't order at least fifty CDs, some charge ten dollars but ask ten dollars postage. People talk about the scene but no, this is just business. I'm not stupid and I know people do it for money, but even though I am prepared to pay, they don't bother because I don't want to pay enough.

And then there are more problems once you've paid. I mail ordered stuff from Taang, sent money and received nothing. I must have waited for many months and sent dozens of emails (only one of them was answered and not properly). Isn't answering my question polite?

I think you should try the ads you show in your magazine. Or are they really only for the money you get from labels? What about "Labels Services Reviews"?

I just try to support the scene and this is what I get. Disappointment.

I'm sorry, but I think you should help people. People should know who is who.
Bye,
Ivo Reitmayer
Czech Republic

MRR,

This letter is in response to something I read in the Sept. 2000 column by Nathan Berg. Now I don't have a single thing against Nathan, but I will pick on him only because his statement is recent and relevant. This is something that I hear from my friends all the time and find to be a grave contradiction of political values. The statement in Nathan's column was this: "we sat around and discussed how friggin' stupid the United States is for not having universal health care." The contradiction is as such: (note: Nathan never did fully commit to the contradiction, but it is similar to the arguments of my friends who feel constricted by an excessive existence of laws in America. Sorry Nathan, I don't mean to put words into your mouth), all the people I hold near and dear complain about how much the government controls their lives, how they long for a less cumbersome set of guidelines by which they can live. All the while they recently and constantly complain about how lame our government is for not providing universal health care. Now let me get something clear, did you people just get off the boat?! This is more government control! When was the last time you saw the US government take hold of an entire social policy and watch it flourish and succeed? Is anyone familiar with the deplorable overall results of the US education system? The government isn't going to create health care for the entire US population out of nothing! They are obviously going to tax you for it, everyone is going to have their income stripped and poured into an inefficient distribution system. If this is what you want there are still some great Communist/Socialist countries to which you can flee. Where, by the way, health care is "free" and sucks. My suggestion to you is to fend for yourself. You were born into this world with one promise; you will fall ill and die, assuming you aren't killed. I know you hate to hear it but health care is not a birthright, it is a luxury for those who produce material wealth and trade it for the intangible good insurance. My point being, if you want health care, buy it yourself. Don't depend on the government giving you something for nothing, it won't happen. For those of

you who complain that new medicines are too expensive, picture this. The government sets price controls to reduce the price of drugs. All of a sudden you take the incentive away from pharmaceutical companies to develop new drugs because it is no longer worth the risk of the incredibly expensive trial and error method of research and development. Then no one has new drugs, no patents can expire*, no progress in health occurs. We all want the world to be a better place and it can be, but in turn we all have to realize that trying to break the laws of economics won't solve our problems as long as scarcity exists. If you want a more secure life don't expect the government to give it to you. If you want to depend on drugs to extend your life you're going to have to make some trade offs; this is the world we live in. America can be a better country but we must accept certain facts before we can move forward. Once again, sorry Nathan, it's not my intention to single you out.

*When a drug is introduced to the market it is allowed to sell for seven years without competition. When the seven years expires exact reproductions of the drug can enter the market at a drastically reduced price, market price. My friends call me asshole.

jzraybur@indiana.edu, 418 N. Maple St., Bloomington, IN 47404, USA.

Johnathan–

I hate to say it, but in a small way you did put words in my mouth. I don't take offense, but I would like to clarify where it is that I'm coming from. I am not one of the folks you describe who "complain about how much the government controls their lives." I definitely hold no love for the US government (or any other government for that matter) and generally find myself professing adherence to anarchist theology. But at the same time, I am enough of a realist to understand that we live under a system of government that won't be dissipated anytime soon.

That said, one of my largest beefs with our government is its consistent willingness to bow down and hand over its powers to private industry. Although nearly every industry could serve as a good example of the detrimental effects of privatization (dig up some of my old 'Corporate Know-who' columns if you want some proof), the health care industry could possibly be the most blatant (with the possible exception being welfare). Having the government, which—at least in theory—is responsible for the health and well-being of its citizens, running health care sure as hell beats it being controlled by private corporations, who, both in theory and well-documented widespread practice, are simply out to make as much money as possible. You don't offer up any evidence to back up the claim that the universal health care offered by other governments "sucks," but even if you could, you'd have a tough time convincing me that it's more substandard than our current system in which nearly one fifth of the population (myself included) has no health care whatsoever, a large percentage of those that do are being refused treatment, and the folks who run it are kicking back and making billions (which has to make you wonder which model is the "inefficient distribution system" in this equation). Put simply, "shitty" health care is infinitely better than the health care we've got now.

On to the claim that universal health care would simply cause us to get taxed into oblivion. As a taxpayer, I am well aware of how my money is currently spent. The majority of it is spent on the military (guns, tanks, troops, fighter planes, submarines...all kinds of fun stuff), under the guise of protecting me from some sort of threat that hasn't made itself clear yet (though it's quite often the free-health-care-offering Communist/Socialist governments you speak of). A righteous government (if such a thing can exist) should be spending its tax dollars on social measures like housing the homeless, feeding the hungry, protecting the environment, and caring for the health of its people, not squandering it on enforcement of its own wretched foreign policy. In short, the money is there; it just somehow gets used to make the world a worse place instead of a better one.

Your letter very much reminded me of editorials I see in major newspapers calling for "free markets" to solve a good chunk of the world's problems. It seems clear to me that this ideology stems from nothing more than the wish of the already wealthy to become yet wealthier, at the expense of the rest of the population, while masking itself as an anti-Big Brother movement. Truth be told, there are plenty of US gov't agencies/programs that, while somewhat more inefficient and ineffective than they need to be, are beneficial to the overall population, if not solely because they are driven by something other than a profit motive. Although your point of our educational systems' failures is well-taken, I'm not so sure that I'd be too gung-ho about putting that under control of private corporations either.

You have to remember, the government isn't despised just by some radical anarchists and punks on the so-called "fringe" of rational ideology, it's also hated by rich power-mongers who often find it standing in the way of their desire to exploit anything and everything in their quest for material gain. In this sense, the government is actually doing some good. However, in the case of health care (and far too many other industries these days), the wealthy are getting everything they could possibly want from the government—by having them stay out of it. Meanwhile, millions are suffering...
—Nathan

Greetings *MRR*,

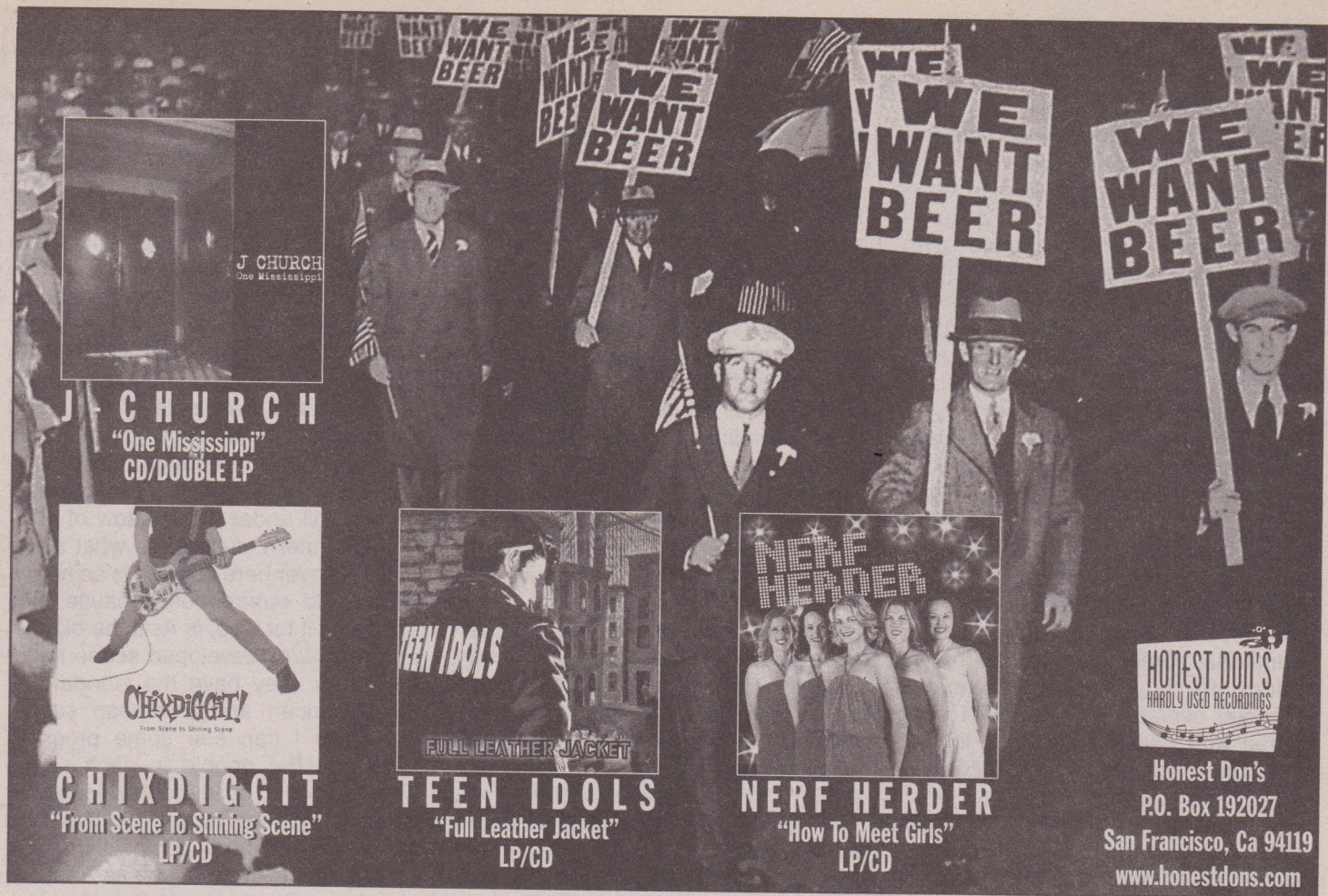
I rencently sent in an ad for the band Peruke. Stupid me, when I cut the wholesale prices, I forgot to take into account the "retail" price of one CD, which I dumbly printed in the ad as being $10 Canadian/ $8 US. The price instead should be $6 Canandian and $4 US. Apologies for the misinformation. Yours truly,
Doug
PS. Roger Sloman is God.

Dear *Maximum Rock 'n' Roll* / Arwen,

Thanks for reviewing my *Ganyang Fanzine* in your October issue, I really appreciate it and also thanks for the free copy that you've sent to me. I would like to response to the column written by Felix Havoc, regarding their tour in the Philippines. First of all, I would like to thank them for their great shows in Kuala Lumpur, surely I will give them

thumbs up for their performance that day. I would like to talk about the expensive thing about handling a show quoted by Felix in his column. From the Asian punk perspective, I may agree this is a major problem that occurred lately because some of the club owners only have their business attitude in their head and in some country restrictions have been imposed in organizing a show, where sometimes the punk/HC scene has been associated with political elements. Like most of Asia, whether the scene is big or small, somehow we must to get permission from the authorities to do a show, or sometimes we must face the bureaucracy from the authority where when no big companies sponsor it, they don't allow us to play at their place. About the poor standard of living in Asia, I admit that some punks in Asia cannot afford to buy · expensive records pressed overseas; that's why I really agree with Felix's suggestion for outside bands to press their records in Asia in tape format, because I would like to state here that vinyl is almost dead here, to press CDs most of us should come out with a large financial source, but in some countries, especially those industrial giants, punks over there can afford to press CDs because their household income is so high, like in Singapore, South Korea, Hong Kong and Japan. One more thing that's really a burden over here is that we don't have effective distribution in Asia, so most of the records pressed are only to be sold for the local region, so there is real networking over here. Lately the big record companies from America and Europe have become aware of the punk/HC explosion of a few years back which they called "Alternative Culture;" they came with big financial sources and promised a large distribution of the records, and some of them followed the step taken in our scene by reducing a price of the records so they could attract more listeners to buy their records. These companies somehow supported youth activities over here, like extreme sport activities, so they could have wider buying audience. So there is no ending solution for this, because the scene in Asia is still considered regional in nature, so the records will stick in each country without a proper highlight to the world at large. The collective effort is still new in Asia, but some people in some countries have taken a step to build more efficient networking among Asian where mostly they use a consignment method to distribute their records, fanzines and other related stuff.

Felix also quoted that he has saw lots of NYHC jocks down there. Trend somehow is a very essential thing in Asian punk/HC, where it comes with clothing and lifestyle that been created by the kids. It's like a fashion show while attending any gigs. I bet that this phenomenon is common everywhere around the world. I would like to highlight why Asian punks have this stereotype culture. First of all, for some countries, punk had been introduced by mainstream magazines and record labels who sell some stuff from overseas—near to corporate—like Victory, Epitaph, Reprise and Lost & Found, which promote some rebel culture in it, after some massive promotion people got so excited with it. And new punk/HC bands had a rebirth; that's why you can see these kids are so not similar, but have something in common with those bands; here they are worshiping Limp Bizkit, Korn, Pantera, Green Day and Earth Crisis as their main influences. That's why you see the young punk scene, like in PR of China, India, Hong Kong, Macau and Thailand are likely to have a similar sound with these bands. But somehow this kind of scene itself will develop as real punk/HC bands with a DIY attitude, because I have proof to tell, most of the Asian bands in the early '90s were more influence to the Death Metal, Seattle Grunge Scene, NYHC, UK 77's punk, Oi! punks now, which somehow became a backbone of what we have right now in Asia. So personally I think that this stereotype thing will be eliminated soon and I bet that the punk/HC scene in Asian can stand on its own feet in the future. Speaking about the foreign bands who tour here in Asia, before the visits by this foreign bands, actually there were some groups of Westerners who live in this continent, who I can refer to as expatriates, and some of them contributed to the development of punk/HC in Asia. To name a few like Still (Singapore), Toilet (Thailand), Pregnant Men (Hong Kong), Bench (Korea) and La Haine (Macau)—most of them had encouraged more local kids to start their own scenes and for some of them, they had involved in promoting the Asian scene, like Anna Sophie of *Beijing Scene E-tabloid* (PR of China), Pedro Costa (Macau), and the punk traveler named Luk Haas, who produced an Asian punk/HC bands in 7" vinyl format, some of it from very obscure places. Check out their new Myanmar and Kazakhstan 7" from Tian An Men 89 Records. So the co-operation between the West and East side of the world was begun long time ago, just lately we can see the more foreign bands touring Asia, thanks guys. The scene in Asia is still under the shadow of MTV and Channel V culture, so what some of punks over here is doing is so astonishing and outrageous because they are doing it for love, in Asia the biggest and most well developed scene might be Japan: they have the standard of the American and European scene, but lately I can see some progress here and the people in each scene have started to build their own tang, by building a strong network in Asia. So far we've got three compilations that represent the Asian scene as a whole, like *Asian Punk Lives* Vol. #1 and Vol. #2, which was released by Sprout Records in Japan and *Asian HC Compilation* released by All System Fails in Japan. We also have some compilations that represent each country's scene, like *Traffic Jam* (Thailand), *Malaysian Punk/HC Compilation* (Malaysia), *Echo* (Hong Kong), *Wuliao Contingent* (PR of China), *Here We Stand* (Korea), *Masaindahbangetsekalipisan* (Indonesia), *Rage Generation* (Singapore), etc. The standard of living in Asia makes punks in Asia really struggle for what we believe; you're welcome to visit this continent, but please don't believe what you've read in the newspapers about conflict or riot, try to ask us first in Asia because we can give an exact situation here. Thanks to the bands who visit us as a friends, not as a rock stars; I've heard that they even lose their money while touring here. Too bad, pal, 'cause most of the Asian countries are still third world countries. Try to give a try to Asian punk, we won't disappoint you all—we've got something to offer. Regards,
Ibrahim
Ganyang Fanzine - Malaysia



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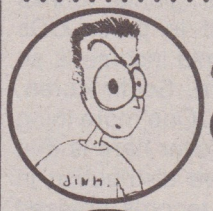

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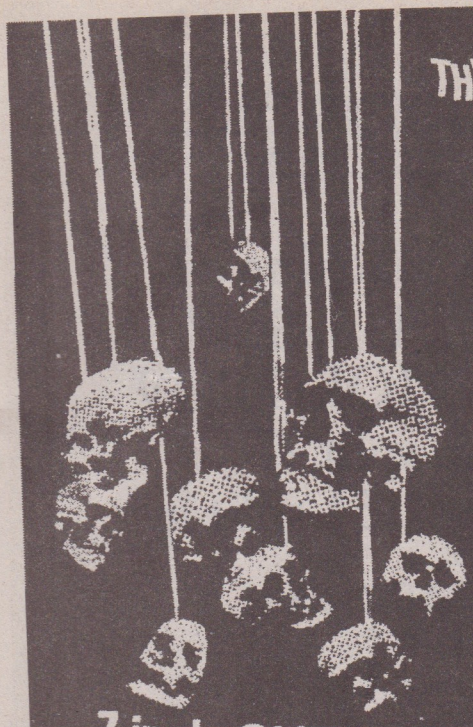

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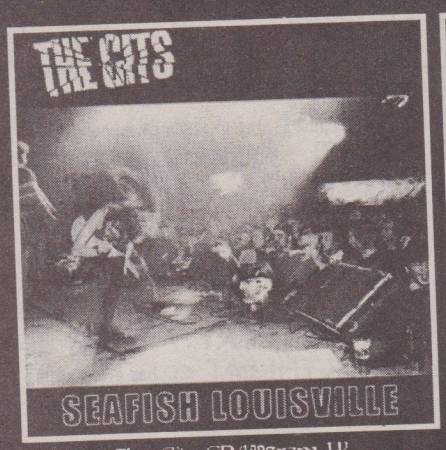

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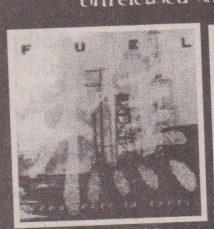

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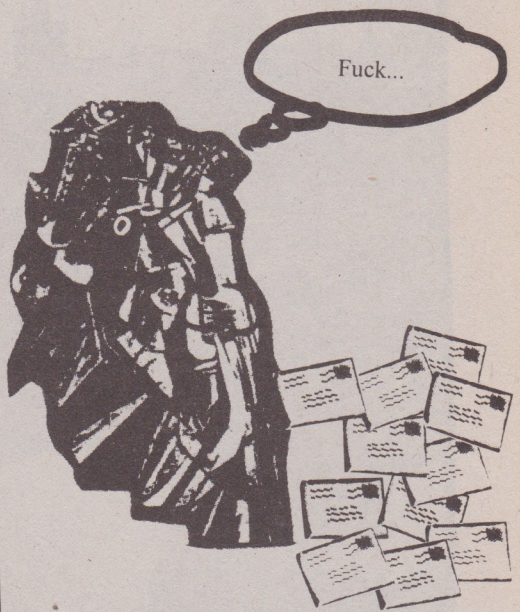

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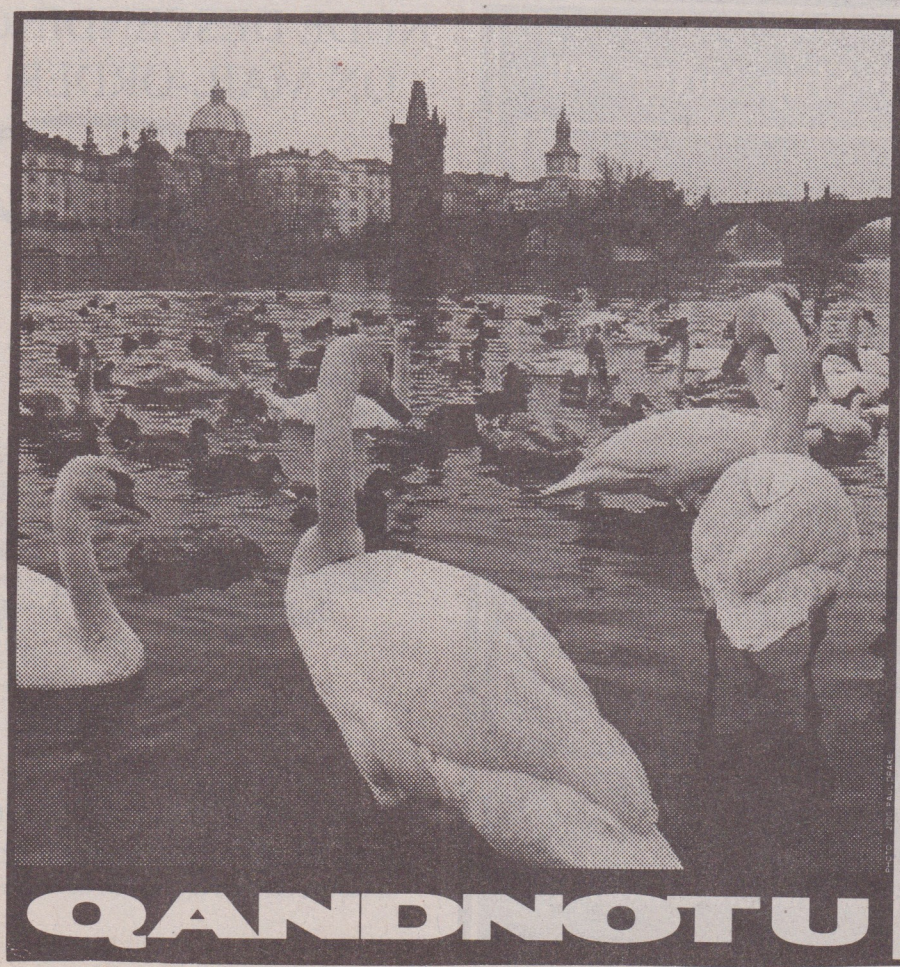

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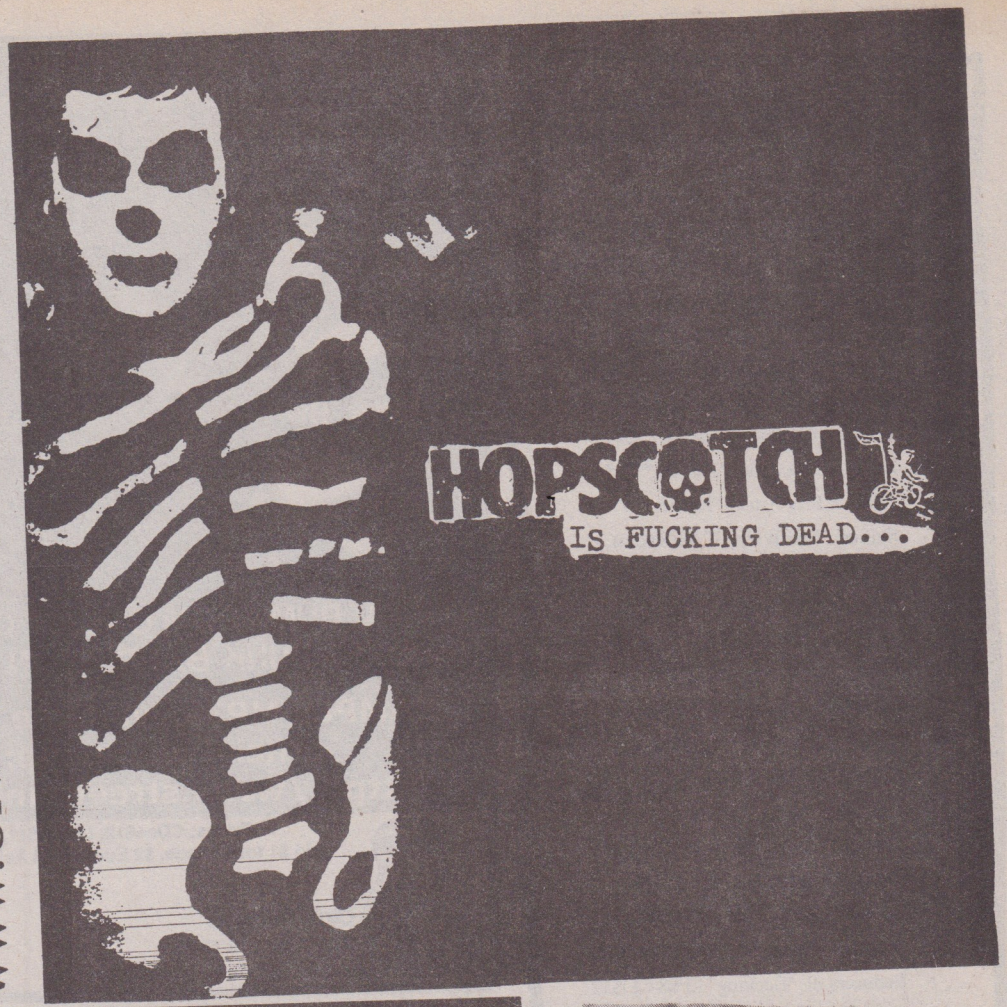

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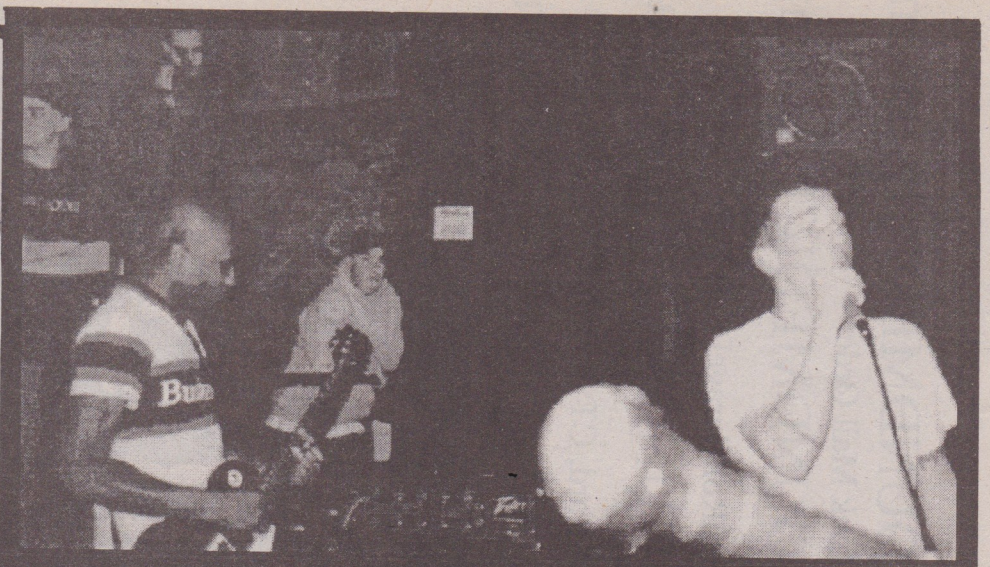

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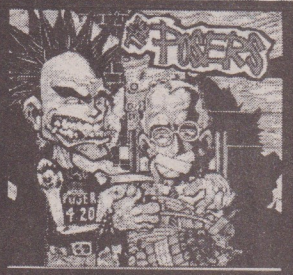

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COLUMNS

My mom and I have always been close, and I have learned a good many things from her — mostly by example. She's never been one to spout off her theories and beliefs, or to associate herself with any groups or isms, though what she does is always a strong and direct reflection of what she believes in. When I was young we traveled and camped out a lot together. She always came prepared with, and for, anything you could ever need, and she never left anything behind. She taught me about "packing out your trash" to the point where she often carried along an extra plastic bag on our walks through the woods to collect some of the excess trash that others had left behind. She would then take the trash home and recycle the bottles and cans. For as long as I can remember we have recycled. We saved cans, bottles and newspapers and took them to the university recycling center when we got enough to dispose of. We always washed out the cat food cans, and we always had the pile of newspapers separated from the magazines. I always thought it was fun to go to the recycling center. My parents didn't make a production over recycling or cleaning up trash others carelessly left behind. My mom just silently did what she thought was right.

As time goes on I realize how much like my mom I am. A lot of things are directly related to what I learned from her at an early age — everything from having a neurotic obsession with things being put away in the place that they belong to saving everything in case a time comes when it is needed. That includes always being prepared and always having a book on hand for whenever a spare moment to wait may present itself. I did go through my stages of rebellion. As a pre-teen, I strove to fit in, and I rejected my mom for all of her individual uniqueness. But I very quickly came around to realize that my mom was really cool. So much of my quirky behavior comes directly from her, and over time I have come to find myself doing so many things just like her. Sometimes it's even scary. But on a fairly regular basis, I find myself acting in ways that remind me of her. I know much of it stems from what I learned through her example. And the bottom line is that it all makes sense. That is why my mom is so cool.

One summer we visited an uncle in Michigan. Michigan had a returnable can refund (which PA didn't) — so we collected cans. It's not that we needed the 50 cents from collecting cans. It's more like we saw these cans discarded all over the place, and we couldn't,t see the sense in throwing money away or leaving the cans in the streets. We looked at the cans as free money. Every day we would go to the car wash across the street and collect cans. We had so much fun that we started collecting cans everywhere we went, not just at the car wash. It became a bit of a game and even an obsession. We always got a few dollars at the end of the day.

On the same note, my mom has always saved pennies. Living in a college town, the dumpsters are often ripe with goodies for the taking. I was dumpster diving long before I heard of punks doing so. We would have a blast — whether it be me and my friends or me and my mom — searching out the treasures left behind at the end of the semester, and sometimes, just randomly. College students are the most wasteful people alive, after all. When people move, they throw out boxes of junk, all too often full of pennies at the bottom. I had a roommate that would always discard pennies, throw them out of his handful of change, and they would get swept up with the dustballs and thrown in the trash. I could never bring myself to throw them out, though, thanks to my mom. I used to laugh at her time and time again, saving up those pennies. But sure enough, just as I laughed she ended up with a few dollars out of a minimal effort.

We always went to the thrift store, which in my town was open only one day a week. We also made regular rounds to garage and yard sales. It's not like this was all we did, but over the years we've been to our share — both at home and traveling — always looking for a bargain. It's another one of those fun obsessions. I think a lot of that thriftiness was born out of necessity. My grandparents lived through the depression era and learned to make the most of little. They reused things and didn't waste anything in the ways that we do today. When you don't have a lot of money you reuse things and make things yourself, things like darning socks, making rugs out of rags, sewing your own clothes and making doll clothes out of scraps. My mom made me doll furniture out of milk cartons. Years later, when I rooted around in the attic, it was the milk carton furniture that I thought was really cool, not the commercial store bought stuff. These days I appreciate the creative aspects of it, as well as the non-consumerism behind it. I love the idea of being able to make anything and everything, which is what we always did. I think that she learned some of that thriftiness from her parents out of necessity, and once it's a habit it becomes common sense, and to do otherwise would be outright wasteful. It's pretty easy to conserve through reusing, and consequently, recycling follows this line of thinking. And a bit of creativity can make it fun and turn up many different ways to use things you already have. Our throwaway society has almost taken us completely off this line of thinking, and I think it's refreshing to tap into our grandparents' lives for some useful tips and creative sense.

When I moved away from home, Boston had a bottle refund, so I saved my beer bottles and collected others from my apartment building and got a few bucks at the beer store down the block. It seems that I have always been a bit of a nut about recycling because, like my mom, I just can't see not doing it. When I moved to New York city I saved all of my recycling and hauled it six blocks down the street to a community garden with a recycling center. It was around this time that I started to get really caught up in garbage. New York has an enormous amount of trash. It is literally an in-your-face everyday cause you can't help but walk past it. The more confined your space, the more aware you become of your waste. You even come to realize that there is nowhere to put the snow except to dump it in the river. Which is why you end up with barges of trash just floating around the harbor with nowhere to go. It was also around this time that I started to put a name to my obsession — environmentalism — and I got politicized. I became a big advocate of the three classic R's: reduce, reuse and recycle. I got really into this and spread the word in any way I could — by action, by writing and by printing recycling tips in "Slug and Lettuce." I always felt very strongly that saving resources and saving money go hand in hand, and that we have a vested interest in both. I've always been surrounded by people who don't have a lot of money, so saving money whenever possible is in our best interest. And being surrounded by so much excess, and consequently so much trash, made me think all that much more about those things which I used on a regular basis and how much of it was completely unnecessary. Take the paper bag that the corner deli would put my juice or beer in, or the double plastic bags that the grocery store would use, or the styrofoam cups for coffee, or the plastic wrapped vegetables. These are just examples off the top of my head of things that you don't need, and even as a consumer, they're totally wasteful and unnecessary. Tell them you don't need a paper bag for your juice, bring your own bag when you are going shopping, or if you have a tendency to

stop by the store to pick up a few things, throw a tote or even a plastic bag in the bottom of the bag you regularly carry (or in your car if that is how you get around), carry your own cup for coffee, encourage places you frequent to not use styrofoam, buy your vegetables in bulk rather that pre-packaged, and for that matter buy any and all foods in bulk that you possibly can. This is probably the best example of where you waste money. You pay for packaging, and you pay a lot. If you buy in bulk, you save money and you save resources. Common sense. Once you get on this line of thinking, you begin to realize how many places you waste money and resources in your daily life. Things which you carelessly throw away, which you could save to use again or give to someone else to use. Maybe you will come to realize that these were things you never needed in the first place and you can easily do without. I'm being somewhat vague on purpose because the basic idea applies to so much. It can apply to everything from take-out food to store-bought food containers, paper and plastic bags and disposable cameras, reading material that you can get at the library, magazines that you can share with your friends. You get the picture.

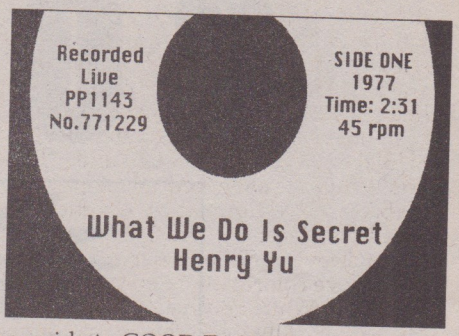
Live for a short time without using any running water and you'll quickly realize how much you take for granted in terms of resources. When you have to carry all the water that you use and have no tap to turn on when you need water, you suddenly realize that the half a glass of water you were gonna pour down the drain can be saved for brushing your teeth later, or for watering the plant, or for the kettle next time you make tea. You get the picture. Likewise, live for a time without electricity and then you will really come to realize how dependent on resources you are. I'm not saying that it's bad to use any of these resources. What I am saying is that I think it's important to be aware of how you use resources and how you waste them, and consequently, how you can use them more efficiently. Turning off the tap while you brush your teeth and turning off the lights when you are not in the room really does add up and make a difference. Just like using the back of paper, saving scraps for notes, reusing envelopes and paper bags, it all makes a big difference. Be creative.

These are all patterns of behavior that I learned at a young age that have persisted with me throughout my life. I'm thankful that my mom ingrained this sort of thinking in me at a young age. It comes very naturally now. I literally think of the implications of each and every thing that I do — everything that I buy and everything that I use. I try to consider whether there is a safer or less wasteful alternative. I always consider the stores that I patron as well as the companies that I support. My family history of being a pack rat has been passed down. I'm always considering the possibility of needing things in the future, or to what use various things may be put - and yet I try to keep things moving as much as possible - by passing things on to other people (books, clothes, music, etc.), because I know just how far the pack rat habit can go.

It's a funny thing nowadays, cause recycling is a pretty mainstream thing. Most cities have curbside recycling programs, and some accept a wide range of plastics and papers as well as glass and cans. Even in those places that don't come to your house to haul your recyclables away, you won't be hard pressed to find a center that will take your goods. Even with recycling as easy as it is, it's amazing how people still don't do this simple thing. It almost seems as though now that it has become such an expected thing, it's more fun to rebel, but I think that is pretty stupid. I'm glad that it has become easy to recycle, and I would like to see things go even further, like having public recycling bins next to all trash bins (like most universities now have). For that matter, I don't think that mandatory recycling would be a bad idea, either.

If you are interested in any information on recycling or on taking these ideas further, please contact me. It is actually hard for me to imagine that these are not ideas that everyone has been exposed to, but considering that I see people throw soda cans and beer bottles in trash cans on a daily basis is proof alone that people are not thinking. And for that matter — the fact that people just throw trash on the streets as they walk along or leave their trash in the woods — proves how people are really not thinking and just how selfish they can be. Think about what it takes to support your lifestyle. Think about what you really need to survive. And think about the future implications of your actions, about how they affect other people and the environment. Because in a society that makes everything to be thrown away, there are endless ways in which you can make a difference, and I think it's a difference that really counts.

To correspond directly, write to Christine c/o Slug & Lettuce/ PO Box 26632/ Richmond, VA 23261-6632



This month's goo is a guide to GOOD TASTE. For punk rock records, that is! Like beer, punk rock is an acquired taste that bears refinement on repeated tasting, er, listening. And every one of you should stop to think about WHY your favorite recs ARE your favorites. All too many of you hyper-rarity-chasers have your tastes defined for you, via the all-too-many Killed by Deaths, etc. Fuck the comps and think about what REALLY rocks your world. It certainly shouldn't be market value (tho the market has a predilection for valuing the mostest that which is the coolest). It shouldn't be pressing size, tho that can certainly be one of several factors. Let's investigate further...

First, let's determine the ingredients of a great collectible punk 45. I'd break down the categories into the AESTHETIC, the RARITY, the HISTORICAL CONTEXT, and last-but-definitely-not-fuckin'-least, the goddamn MUSIC.

The AESTHETIC is the packaging and artwork. That breaks down into sleeve and insert, sleeve construction, font, band and/or record label logo, inner label, record label name, band name, and band member names, joke or serious, real punks or pseudopunks. It's all about Originality and Creativity and DIY, babe.

The RARITY is how many copies pressed, how many copies survived the wrath of one's girlfriend, how many copies in circulation, number if numbered, how many with or without sleeve, insert, etc.

The HISTORICAL CONTEXT is a space'n time thing. When and where. Under what conditions. And funded how. Was the band part of a 'scene' or were they out in no band's land. Also important is the history of the band AFTER the record came out. A little death never hurt anyone, and OD-ing or choking at a BBQ gets bonus points. Spearheading an aesthetic or scene is cool, MINOR THREAT and straightedge, fr'inst.

The goddamn MUSIC is the production values (or lack thereof), drums/gtr/bass/vocals, use of other non-punk instrumentation like keyboards and saxophone, handclaps, harmonies, vocal snot factor, length of gtr solos, spasticness, lyrics, for chrissakes. How influential was the music on later bands?

Let's now try these ideas out on some real-life examples...

AESTHETIC. Sleevelessness bores me. Sure TAPEWORM and JACKIE SHARK AND THE BEACH BUTCHERS and SICK AND THE LAME and PAGANS Six'nChange and PEER PRESSURE are heavy hitters in all other departments but they got no goddamn sleeve. Sleevelessness is not usually an aesthetic statement, but rather financial. Sure it's cool to not have enough money to do a sleeve, but hey, beg, borrow or steal it, man. A cool record in my book's gotta have a sleeve. An exception might be the INJECTIONS or the EXECTIVES on the Radioactive label, for which some sleeves were at least designed, tho never really printed. BLACK FLAG'S Thirsty and Miserable is another examp. Rock 'n' roll detectives who've dug up some of these now peddle them with a photocop of their originally intended sleeve, god bless'em.

Some records had more wax than paper, hence partial pressing with sleeve. DESTRY HAMPTON AND THE WOLVES FROM HELL and MENTALLY ILL's Soldier 19, fr'inst. Most copies of SCHOOLGIRL BITCH I've come across haven't had sleeves. At the opposite end of the spectrum are those with multiple sleeves (AVENGERS We are the One), often because the band ran out of first- run sleeves (BAD BRAINS) or got tired of making sleeves by hand, like the ALGEBRA MOTHERS (A-MOMS for short). Does anyone know why BLACK FLAG

changed their awesome sleeve for Nervous Breakdown on later pressings? The sleeve of the NERVOUS EATERS Loretta came on both hard cardstock and thin paper varieties, Some were subtly different (MENTALLY ILL's Gacy's Place replaced a black border with a white one.). Some bands used what was normally an inner sleeve and rubber stamped it, like the HOLLYWOOD SQUARES and POLISTRYENE JASS BAND, or splattered it with pig's blood like the PSYCHOSURGEONS. Then there were those with both custom inner sleeve and outer sleeve, like DOA World War III, SUBHUMANS Firing Squad and _ JAPANESE Mono. Sometimes you'd find an oversized envelope sleeve surrounding the whole shebang (SEX Correlation Coefficient and S'NOTS for examp). Finally, at least the HUGH BEAUMONT EXPERIENCE had a minor sleeve variation reserved for its promo copies.

Sleeve color? Color Separations at the time were expensive so Black and White and Red were often chosen for financial reasons, tho aesthetically those colors are "punker," too. Sometimes a simple B+W sleeve was individually hand colored by the band, like the HITLER SS/TAMPAX split 45 and the Cleveland Confidential comp.

Construction of the sleeve has also been varied, like a two-piece (NEGATIVE TREND), partial wraparound (MAGGOTS + many Dangerhouse 45's), one-piece foldover (INSULTS), one-piece poster sleeve folded down twice (FILTH'S Don't Hide Your Hate), one-piece cut and glued (early Dischord 45s), and the usual one-piece machine cut and glued. Hard cardstock, thin paper, glossy, matte finish. Naturally, there's a DIY appeal of slightly imperfect sleeve construction. Oversize sleeves are a fucking pain in the ass to keep in good shape, like the usually-found-dog-eared STIMULATORS Loud Fast Rules and the BEARS Insane. Rarely would you find anything as fancy as a gatefold, like the first pressing of the MISFITS Bullet.

Inserts are cool, whether Xeroxed or printed. Can anyone tell me why the insert of DOA Disco Sucks on the Sudden Death label has a chunk torn out of it? Some bands went a little insert crazy like the HEART ATTACK 45, with 3. The VICTIMS debut had multiple different inserts with the record. The FUN THINGS apparently got tired after stuffing inserts into just 25 copies of their eponymous EP.

Thank God the PC was nonexistent during the golden punk years; otherwise, I'd be lamenting the head-up-ass usage of computer-generated-digitized-stair-stepped graphics right here. While a few artistes like Mad George of the MAD and Raymond Pettibon (SST) and Gary Panter have tasted some mainstream fame, most others serious about their design, like Johnny Dromette of the Drome label, live in obscurity. One thing is for sure tho: whether it be cartoon, collage, band photo or just lettering, the art of early punk was inextricably intertwined with the music, and just as vital. So many graphic designs of band names have become so iconic, you can't think of the name without picturing it: MISFITS, HUSKER DU, THE MAD, X, INSULTS, MINOR THREAT, FIX. Then there are the band logos: the GERMS' blue circle, the BLACK FLAG bars. Not to mention the label names'n logos: Drome, Plan 9, SST, new alliance, Dischord, Mutha, Alternative Tentacles, etc. Countless labels were the band's own (don't miss the irony of the obscure EMBARRASSMENT Sex Drive on their own label they called Big Time), or at least started out that way. Others aspired to capture a scene, local (Terminal, Dischord) or regional (Cynykyl), or a musical style/genre from anywhere. The most aspiring went national with an assortment of styles (Bomp).

The wax itself? Black vinyl was pretty much de rigeur in the early days, tho the MISFITS made collectors tear their hair out over the numerous color variations in their multiple pressings.

RARITY: first, ya got yer FINGERS, SEX PISTOLS (A&M), RF7 Test Press, among yer rarest pressings, then stepping over to...100 NECROS (Sex Drive), JUST URBAIN, REJECTS (Tx)...125 MINOR THREAT (with the Cousins Sleeve)...150 WILD BREED...200 ABSENTEES, QUEERS, TAPEWORM, FIX...250 ACTIVE INGREDIENTS...300 YOUNG IDENTITIES, UNCALLED 4...400 MAGGOTS...500 BREAKOUTS, CHOSEN FEW...900 STEFAN WEISSER...1000 VILLAGE PISTOLS, SONICS RENDEZVOUS BAND, IRON CROSS, ad infinitum up to 10000 MISFITS Bullet. Sometimes they're numbered, sometimes not. The pressing size can be misleading when half the pressing is warped (VILLAGE PISTOLS), never picked up from the pressing plant (ABSENTEES), made into door mats (VOMIT PIGS), or just plain thrown away (ROTTERS). These sort of circumstances play right into the our next category...

HISTORICAL CONTEXT. Without mass proliferation techniques like MTV and nationwide underground fanzines (except maybe Bomp!), many areas relied only on bands passing through (Sex Pistols and Damned were big influences), a smattering of radio (WMBR, KROQ, John Peel at the BBC), and a lot of imagination (I read about punk in the newspaper for about a year before getting to listen to it) to develop their idea of punk. Fake cockney accents outta the mouths of Texans ! Blame it on the PISTOLS tour. The most original and energetic developed a local scene, a handful of bands helping each other, swapping members, co-founding record labels, and going to each other's gigs. Fanzines arose to document progress and share ideas. Some punk scenes grew out of proto-punk scenes like Cleveland. While major cities (NY/LA/SF/Boston) and proximity of East Coast towns in general were natural breeding grounds. I think the stuff that came outta the Midwest requires extra appreciation, cos it just required more creativity and energy to make things happen.

Pedigree is a cool thing. Ex-MISFITS Franche Coma ends up playing in the ACTIVE INGREDIENTS; Future CRAMPS Nick Knox used to be in the ELECTRIC EELS. Future GO-GO Belinda was in the GERMS. The VAINS' Duff McKagen ended up in GUNS'NROSES. Jeez...these are some reasons to like a record more. Band members that died a punk rock death like Darby Crash or GG Allin. Or a pedestrian death like Mr. BOBBY SOXX choking at a BBQ. On the other hand you might lose respect for JOHN VOMIT AND THE LEATHER SCABS, whose David Hwang went on to win a Tony award for his musical M. Butterfly.

Records were not always released when recorded. The (Iowa) DOGS recorded proto-punk in '73 but finally released it in punk's glory year, '77. Some so considered "punk bands" were really new wavers in disguise, with a one-hit wonder etched in the grooves. Listen to the 'other' tracks in the GROUND ZERO EP and tell me it ain't so. Some proto-punkers just survived into the punk years and otherwise mutated into punk like The DOGS (L.A.), whose 1967 start to 1978's killer Slash Your Face continued to betray it's Pebbles beginnings with it's inclusion of the BARBARIANS' "Are you a Boy?". Putting out a record while still in high school gets MAJOR brownie points, with TAPEWORM, HUGH BEAUMONT and STIMULATORS leading the pack.

Which brings me to the MUSIC. The pyschotic rambling and production of TAPEWORM. The snotty brattiness of the PANICS. The lo-fi sputter of the PAGANS. The 60s punk meets 70s punk of the (L.A.) Dogs. The over-the-top hilarity of FREESTONE. The fierce and earnest righteousness of MINOR THREAT. The spasticness of the INSULTS. The variation and originality of the early punk is astonishing to the trained ear. Some of it's for the head, most of it's for the gut. Instrumentationally speaking, horns and keyboard are the leading causes of death among the ones ya love. Woodwinds need not apply.

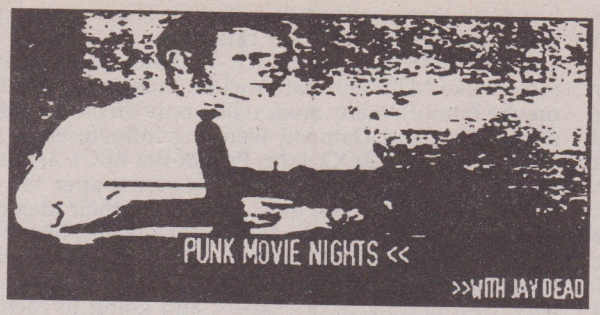
I'm running outta steam and room fellas, so lemme leave you with my personal top 10 45's, in no particular order:

1) DICKS – Hate The Police EP
2) DOGS – Slash Your Face EP
3) EMBARRASSMENT – Sex Drive
4) FEAR – Now Your Dead
5) KNOTS – Action
6) NNB – Slack
7) URINALS – Another EP
8) VKTMS – Midget EP
9) ZERO BOYS – Livin in the 80s EP
10) 2x4's - Bridgeport Lathe

None are numbered or on colored vinyl or on a major label (in fact 8 of them are on their own vanity labels), most have one-word band names (if you don't count the "The"!), all have sleeves, and nearly all sleeves are B+W photo sleeves. Musically, nearly half are not what you might consider a 'standard punk' sound. Tho I should tell you more about why I like each and every one of these so much, I'm just plumb outta time, and out squirts this column, and abruptly I slink away...

So as the SCHOOLGIRL BITCH song goes, "Think For Yourself". Think about why you love a record. Raise your consciousness. Don't be a droid.

Until next ish, email to specialcharge@yahoo.com or snail mail to Henry Yu c/o MRR.

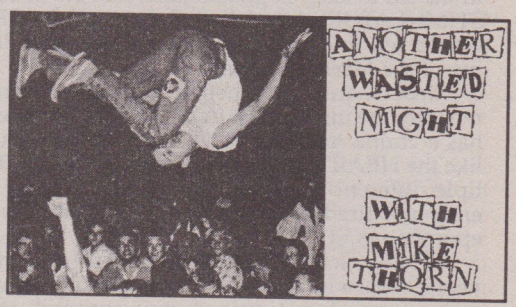


Bobby dry humped Jody from behind while managing to smoke a cigarette and drink a beer, then he stared into the camera and laughed maniacally. Without any prompting from myself or the other filmmaker, Jody began to get undressed. Bobby looked a slight bit apprehensive, but he also seemed fully aware that his film image was at stake, so he followed suit and undressed as well. My film partner was becoming skeptical about the entire shoot, and this type of incident would only add to that skepticism, and yet I couldn't be distracted by a supposed artist's personal issues with morality, or the violence, or the drug abuse, or even the amateur porn that was unfolding in front of us. The original treatments I came up with were supposed to be for a documentary short abut an alcoholic poet whose life had turned out to be ,perhaps, his most poignant yet tragic work. It was conceivable that we might have finished that film in time to enter it in some film/video festivals we had our eyes on, but instead we were in the process of shooting reel after reel of film, and hours of video on something we both knew would take years before we had anything to show for our efforts. I reasoned that It was too late to turn back now, or so I had convinced myself, and so I aimed the camera at the very intoxicated, naked couple. The two of them tried to have sex in spite of Bobby's inability to achieve an erection. It looked good from my camera angle, but Jody wasn't an actress, and she tried in vain to get Bobby's dick hard. My film partner, and light meter, left the room in disgust. I pulled the camera off the tripod and found a comfortable location to squat on the opposite side of the bedroom, where I thought I might better be able to capture the shot, if a erection were to happen. Bobby, noticeably agitated by his losing bout with performance anxiety, pressed his face between Judy's legs and brought her to orgasm in a matter of moments. Satisfied with how the shoot had gone, I started to pack our gear up, but Judy advised me to stick around because she was multi-orgasmic.

Only a week earlier we had worried that our film might be turning into one of those overly intellectual, pretentious student films that we both despised. One day we'd shoot three hours of film and video about Bobby's poetry, then another day would be devoted entirely to Bobby's music, then the next to Catholicism. At one point we even attempted to recreate Bobby's greatest little league sports moment but fortunately, when we got it back from the developer, the 16mm film was too overexposed to use. The shoot began to turn dark the day we decided to follow Bobby to the quarterhorse races. Bobby swore that he had a system for picking horses, which we later realized he didn't when Bobby was unable to make sense out of the racing sheet (the daily paper that details each horse's history and career statistics). Our shoot started in front of The Gilman Street Project where Bobby claimed he often stopped to study the racing sheet before walking the last few blocks to the tracks. We were so inept at reading the light meter that the shoot took much longer than we'd anticipated, and our presence there was attracting attention. The lead singer of THE ABORTED or BUBBLESCRUMP, or one of those truly awful early nineties bands stopped to check us out, and so did some college students who probably thought we were shooting a RANCID video, or some such lame shit. Bobby grew impatient and asked if we would be able to reschedule this portion of the shoot for another time. Instead of gambling on horses, Bobby determined that the shoot could really use a crack run. The crack run turned into a krank run, which eventually placed us at the trailer of Rich "The Twitch". Rich "The Twitch" was an intravenous speed freak who suffered from tourettes syndrome, and who had a fetish for the type of young boys who were disturbed enough to see Rich as some kind of father figure. Our semi-pretentious portrait of a dysfunctional artist had, in the span of one day, turned into a voyeuristic movie about a bunch of drug addicts who lie more on a daily basis than some people do in a lifetime. TO BE CONTINUED.

UPDATES: In last month's column I wrote a bit about the U.C. Theatre in Berkeley closing it's doors in for the last time in October, but now it appears that they will stay open until the end of the year. There have been some minor changes however. Landmark, the corporation that owns the U.C. and several other theatres in downtown Berkeley, has begun to block book films, which was an idea that was proposed years earlier when, for a brief time, I was an employee at the U.C.. So instead of getting, approximately, 100 films per calendar, you'll now find 12 scheduled on the newest calendar. All of this change, and speculation, is over $250, 000 in earthquake retrofitting that needs to take place in the building that houses the U.C. Theatre. Let's see, the average price for a ticket at a Landmark theatre is around $10, so if they sold 100 tickets a day (and that is a fraction of the number of seats they currently have in the East Bay alone) that would be $1000, and there are 365 days in a year. I'm no mathematician, but give me a break.

I know this is far fetched, but if anyone wants to send me 8mm films to discuss or review in this column, then please feel free to do so because I have a nice projector here just waiting for some action. If you want those films returned, then send some money for postage. The address for 8mm submissions, or any of your underground films and videos is: Jay, PMB 419, 1442A Walnut Street, Berkeley, California 94709. If you missed any of my past columns, then you can check them out at: www.wethepunx.com.



As some of you may have read in Sean Sullivan's column last month- he's gone and I'm here to take his place. A new sheep for the slaughter in a town where I really don't have any friends- but have plenty of enemies based on the pure fact of where I live and the magazine I help run. Weird. I would go into a detailed resume of all the important punk rock things I've done and I could go into a long winded personal biography- but you really don't care about that- and besides Sean probably summed it up best when he said I like THE DICKS a whole lot. So here I am in San Francisco, a city I vowed for years I would never ever move to, calling it a punk rock retirement home. A place where graying mid-twenties punks from the mid-west go to retire to the easy life instead of buying a house in the suburbs and becoming their parents. I guess it only makes sense as my gut is expanding over my belt signifying my passing over the ripe old age of 26- which might as well be 200 years old in the eyes of some kids I know, but is actually pretty young for here. Anywho, there's not much about me that's too notable, I don't have sex in brothels in Taiwan, I don't wear ladies stretch jeans, I've never done a zine where I blew up ham for fun, I've never been in famous punk band, but I do care about this punk thing way too much for my own good and besides; what else should I be doing with my time? Finish school? Get a real job? Please...

Adjusting to life here is going to be weird, I think. Someone the other night told me that it'll probably take six months to a year... fuck... what the hell... does that mean everyday until then is going to feel like I'm just here on vacation again- just killing time, wasting the days away eating burritos and wandering around Chinatown looking at trinkets and wondering when the hell Lotus Garden is going to reopen? Not really knowing many people well, if any, in a new town certainly is hard. Compound that with me being thousands of miles away from the life I constructed and the friends I've made over the last 26 years. It's not like I can just hop back on the freeway and be back in familiar environs in like four

hours or so... plus, not only am I separated from my friends, but my partner is still stuck in Ohio trying to finish school and wrap up a few loose ends on our lives back there... fuck...six months to a year, huh?

Alright here's the part a lot of you might actually care about- what I want to do with Maximum. Well, to be honest there's not a whole lot I want to change... much to the chagrin of some of you and to the relief of others, though I would like to see us become even more international in our coverage and I would like to see us be even more forthright in our effort to get better interviews and articles- but in the end that depends on you. I mean for christ's sake I can't afford to go to Poland one month to interview HOMOMILITIA and then zip over to Argentina the next to do a scene report- sorry but the MRR jet's been in the shop for quite awhile, and with rent in this town I doubt we'll ever get it out... so you need to send them in... I really view MRR as being a very good and useful communication tool for the punk world even in this age of technocracy. I mean it really does make me sad to see the classifieds reduced to one page- is the internet that pervasive? Guess I'm still stuck in the past, but hand written letters are still way better than email any day. But in all actuality, I really don't have many plans other than feeble attempts to turn all by friends into punk rock superstars through endless amounts of free publicity every month about their bands and other random activities... I mean that's how Ben Weasel made his career isn't it?

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I know most of you know about Ralph Nader being excluded from the Presidential debates, but did anyone pick up on how he wasn't even allowed in the audience to observe the debates? Yep, that's the truth. Seems that one of Nader's supporters managed to procure a ticket to the debates and upon learning that tickets were, in fact, transferable– contacted the Nader camp and told Ralph that he could have his ticket. On the evening of the first debate Nader walked across the campus of UMASS, only to be met by debate officials and uniformed police, who turned him away. Nader then made a second attempt to enter the hall of the debate forum, only to be turned away again by debate officials and threatened with arrest. So what? You might say. Well, what you may not know is that the debate commission is run by the two major parties, which, given that they control who is able to participate in the debates– they, in turn, control the nature of political discourse in this country. Personally, I find it highly ironic having grown up with the bread and butter cold war rhetoric about the limited choices which countries in the Soviet Bloc had when it came to open debate and elections. How much does the Amerikan (spelled that way cause I'd rather be on Jose Palafox's good side any day over Larry Livermore's– more so now than ever that Jose has a gun) two party system really differ from the the limited electoral policies of the old Soviet state? Especially given that the two major parties dictate who gets federal matching funds, what the "issues" are (military preparedness? what is this 1950?), and even more scary– who gets to even participate in the debate of theses "issues." Creepy shit in my book, and not exactly what I'd call even marginally democratic.

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So HIS HERO IS GONE broke up and you're all sad and blue– well buck up little camper cause 3/4 of those stinky boys from Portland by way of Memphis are back with TRAGEDY– I haven't managed to see them live yet as I just moved out here to the left coast, but I did manage to get my sticky fingers on a tape of their upcoming LP and let me tell you, it smokes. To be honest I think it is so much better than HHIG, a lot more hooks that sink in your head and stay there for days and while they continue in their worship of classic UK stench core– there is this almost melodic– christ I don't want to say pop– element on some of the tracks that really take it over the top. What all the hip and fashionable crusties will be into 6 months from now.

FROM ASHES RISE and BORN DEAD ICONS are on a North American tour right now and if miss them you are the biggest idiot of all time. Seriously two of the best punk bands going right now– especially if you are into the likes of AMEBIX, MOTORHEAD, or DISCHARGE– I cannot wait till they bring their insane driving D-beat massacre chaos attack to the bay.

Speaking of BORN DEAD ICONS, their new LP finally out- and to all of you who were disappointed with he way their EP sounded, you will be stoked to hear this- finally some good production to go along with their amazing live sets- out now on DeadAlive.

I've heard a rumor that the first POST REGIMENT album is now finally available on LP– its about fucking time! If you've never heard them, their sound is somewhat akin to perhaps a really sped up ZOUNDS, mixed with some sorta ska/reggae parts– topped off with sung, not screamed, female vocals in Polish. Check it out if you get a chance, my bet is you won't be disappointed.

God bless Ken Sanderson (Prank Records) for finally bringing the TOTALITAR *Ni Maste Bort* LP to mass availability to these shores. Total raging thrash, with tons of sing-a-long parts, if only I knew Swedish.

To everyone who was impressed by Lengua Armada's ANTI/DOGMATKSS demos EP– you'll be even more stoked to learn that Tralla Records from Barcelona has put out a complete discography LP- everything off both demos, comp tracks, and live shit. Also in the works are discographies of HHH (!!!) and G.R.B. Never heard of these bands? Well, my friend, if you are into raging '80s thrash then all these seminal Spanish punk bands records belong in your collection- especially the HHH stuff– totally ripping.

GORDON SOLIE MOTHERFUCKERS 10" is out now on 625. Get it or pose forever– totally raging hardcore as only kids from the Midwest can produce. I shouldn't really say kids as the singer is fucking 32 years old and is crazy as fuck. Check out the interview with his other band NINE SHOCKS TERROR in this months issue.

Just saw FUN PEOPLE (from Argentina, duh) and they totally kicked my ass. They're on like their second or third tour of the U.S. and if you get the chance you should go see them. They've been called the NOFX of Argentina- more so because of their ability to draw crowds of 2-3000 people in their home country than for the way they sound. Oh yeah speaking of that– remember the first time you saw AVAIL, like right before *Dixie* came out? Remember the energy, the power and the sheer goofiness of it all? Now add into that the occasional total raging thrash song and you got FUN PEOPLE.

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Endnotes:

1) Thanks so much to all the kids who came out for my going away bash- and thanks most of all to all the bands that played– NINE SHOCKS TERROR, KILLED IN ACTION, AUDIENCE OF THE END, LAUREN HOSPITAL and KARRAGEENAN– I'm gonna miss you all.

2) JOSH ROXX

3) I'm looking for a copy of the VIOLADORES LP and the second SAIRAAT MIELET EP anyone wanna help me out?

4) Not that you care, but I miss my partner in life, Amy Watson, very very very much.

5) Thank you very much to Paul Kane and his handsome boyfriend Chris for the crash pad in Denver on the way out here. Much love to Lazlo in Kansas City for the same. Also thanks to Michelle "you better not mention that I sing for SCROTUM GRINDER" for being an amazing traveling companion and a good friend.

6) Feel free to send me free stuff- especially records and demos (and CD's too I guess but I really do not like them at all)– but make sure you are very specific that it is for me. I'm gonna get my own PO BOX but until then you can use the MRR one, ok?

7) email is for losers but you can currently contact me via thelegionofdoom@hotmail.com– but that will be changing soon.

The Democratic Party is an uneasy alliance between three groups with very little in common: leftists, liberals and wishy-

washy moderates. The last time the party nominated a bonafide liberal, George McGovern, the poor, smart, nice guy went down in flames. (Never mind that Nixon cheated in '72; he still would have won smashingly if he'd fought fair.) Ever since that debacle, Democrats have sought — and lately won — electoral victory by chasing Reagan Democrats, Rockefeller Republicans and other swing-voter types rightward across the political spectrum.

The Clintonistas' New Democrats took their party's liberal and leftist base for granted. In a two-party system, where else were they going to go? When Clinton was promoting the GOP-sponsored North American Free Trade Agreement in 1994 — a deeply-flawed bill that wrapped up high-paying blue-collar jobs and shipped them straight out of the country — union leaders warned him that they'd withhold their support when he ran for re-election. But when '96 rolled around, the AFL-CIO threw its support behind the Democratic Party, just as it always had before.

You could almost hear Clinton chuckling. Suckers.

Unions weren't the only traditional Democrats screwed over by Clinton. Environmentalists grumbled as their man forked over logging rights in national forests to the lumber industry, failed to regulate the SUV craze (can't piss off Detroit!) and did little but talk about global warming. Gays got "don't ask, don't tell." Clinton blew the chance to create a national health plan because he just *had* to suck up to the insurance companies. His welfare-reform law threw hundreds of thousands of people onto the streets, many of them members of old-school Democratic minority groups. Single Gen. Xers, who single-handedly elected Clinton in '92, struggled under massive student-loan debts as Clinton doled out tax breaks to wealthy Boomer parents. And to add insult to working-class blues; Clinton followed up NAFTA with GATT, the WTO and most-favored nation trading status for China.

Sure, these naysayers bitched. But where else could they go?

The first sign of real anger erupted spontaneously in the streets of Seattle last year, when anti-free trade protesters ripped the town apart, turning a meeting of the World Trade Organization into sheer chaos. For the first time since the Vietnam War, the left had articulated its rage at the current state of affairs, and that rage worked. Aging hippies were appalled at televised footage of benches going through plate-glass windows at Starbucks; leftists were excited and empowered. That watershed event exposed a retro-'60s rift between what anarchist cartoonist Nina Paley calls "soft liberals" and the hardcore lefties into class warfare.

Despite his test run for president in 1996, the strength of Ralph Nader's current Green Party candidacy really stems from that post-Seattle reality. Leftists who despise free trade as a cash-grab by the super-wealthy at the expense of everyone else believe that the environment (and global warming in particular) should be society's top priority, and see the current stock market boom as the ultimate justification for soaking the rich and the corporations they own. They don't see much difference between the two major parties. Both the Democrats and the Republicans favor free trade, put interest rates ahead of environmental concerns and back a tax code that is the easiest on the rich of any in the industrialized world.

Depending on who's doing the polling, Nader is running anywhere from 2 to 3 percent to as much as 8 to 10 percent in California. With Bush and Gore running neck and neck, there's a very real chance that enough lefties —and a few soft liberals — will vote for Nader to blow it all for Gore.

In recent weeks, Gore has responded to the threat presented by Nader with increased, but largely insubstantial, populist rhetoric. And old-line, soft liberals are pleading for dissident Democrats to come home, evoking awful specters of a Bush presidency. Consider the dreadful possibilities, they say: A right-wing Supreme Court that overturns Roe v. Wade. More education budget cuts. The death of the National Endowment for the Arts.

I've thought about it. All of it. And I'm voting for Nader.

"If George W. Bush is president and the Congress is in the hands of the GOP, we will win few victories, and we will be forced to hunker down just to stop their attempts to dismantle activist government," '60s liberal Roger Hickey, writing for TomPaine.com, admonishes Naderites. "I have many problems with the Democratic Party, but on issue after issue — workers' rights on the job, a woman's right to choose, the future of Social Security and Medicare, the health of the environment, and the power of the HMOs and pharmaceutical industry over health care — a Bush presidency would result in serious damage."

The clarion call of the scaremongers came a few weeks ago in the form of a *Village Voice* cover story by Richard Goldstein. Goldstein decried Nader as a white man's populist whose focus is on income redistribution at the expense of the identity politics (gay, feminist, black, etc.) espoused by PC types. "Leftists could actually choose the next president of the United States," Goldstein noted. "Their decision will affect the course of the country, but it will also shape the soul of radical politics for years to come. The old labor slogan still pertains: Which side are you on?"

Without a doubt, a Bush victory would be bad from the standpoint of political progressives. A simple-minded frat boy and ex-coke fiend, he'd rely on Reagan's (and Nixon's) old band of trickle-down losers aficionados to run the economy back into the ground — as usual, at the expense of the poor and middle class. Kiss the NEA, and raises for teachers, adios. School vouchers, school prayer and all sorts of other right-wing pet causes yet to be thought of would become the order of the day. And yes, abortion rights would be jeopardized.

But a Gore Administration, like the Clinton one before it, would not likely augur a new era of progressive politics, either. NAFTA would go unrepealed, the minimum wage would remain laughably low, and the United States would remain one of the few First-World nations whose citizens must pay for college and medical care. On Hickey's liberal laundry list, public employees still won't be allowed to strike, global warming will require still further study and Social Security will die after the last Boomer does. He may not appoint conservatives to the Supreme Court, but don't look for any more Thurgood Marshalls, either.

No matter which side wins this November, life for the average American will pretty much continue to suck. By costing the Democrats this election, however, Ralph Nader just might pull the party back to its progressive roots — and make life suck a little less down the road. Aren't you tired of voting for the lesser of two evils?

Count me in for Ralph.

Send mail to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108.

OK, here we go with another column. Keep sending me those cool releases. And a belated "good luck and thanks" shout out to recently departed coordinator Sean!

First up is a great CD by SCARPER! entitled "Every Turn" on Boss Tuneage (PO Box 19550, London, SW11 1FG, UK). Great UK indie punk pop a la Snuff and Mega City Four with horns and keyboards at times. Great songs done with charm and enthusiasm. Definitely one of the year's best. What a spirited band! Also on Boss Tuneage is Cleveland's THE UNKNOWN "Pop Art" CD. These guys do the Descendents/All thing with a tight popness. A column regular, these guys have the punk pop sound down with some great guitar riffs mixed in. Very catchy stuff. Since we are in a semi UK pop mode, Crackle Records (PO Box 7, Otley, LS21 1YB, UK) is at it again. First is the SERVO "Now We Are Six" EP with it's Discount-esque sound. Just as strong as their great full length. Second is the "Killed By Crackle" sampler/comp CD. If you haven't heard this label's stuff get this comp and you'll be amazed by the strength of its roster. Yanks try Mutant Pop for starters on this label's stuff. Another good UK release is the SOUTHPAW "Thanks All The Same" CD on Mother Sloat (3 Marding Run, Acle, Norwich, Norfolk, NR13 3JR, UK). A mix of Senseless Things, Annalise, and slower pop stuff. A very enjoyable release that mixes it up a bit. The MARILYN'S VITAMINS "Meanwhile During The Class War" EP on Ugly Pop (2 Bloor St. West Suite 100, Box 477, Toronto, ON, M4W 3E2, Canada) is good melodic punk some-

where in between Snuff and Dillinger Four. Four good songs here from a Canadian band with a political bent. The KOSHER "Death To Drama" CD EP on Bottle Caps (311 Ming St., Warrensburg, MO 64093) is another good punk release with old school US punk circa 1983 tendencies mixed with Dillinger Four. Four great songs that cry out to be a great vinyl EP. Put one of these songs on the next Rodney On The ROQ comp.

Next up is a batch of emo-esque stuff. First is the PORTER HALL "Ten Month Soundtrack" CD on Endearing Records (PO Box 69009, Winnipeg, Manitoba, R3P 2G9, Canada). This is great emocore stuff that is similar to J Church with dashes of Superchunk. Great sparse guitar at times. This label puts out some great Canadian stuff. Speaking of J CHURCH, we have their new "One Mississippi" CD on Honest's Don's (PO Box 192027, San Francisco, CA 94119). People are calling this Lance's "Sandinista". If that is true then where the hell is my poster of Lance in a combat helmet? Another good J Church full length and then some with lots of piano and acoustic dabblings tossed in free of charge. I guess this just throws in all the b-sides now and eliminates the waiting process. Do I sense a "Biography" boxed set around the corner? Enough already. I liked this. The KILLINGTONS self-titled CD on Meg (747 W. Katella Ave, Suite 110, Orange, CA 92867) is good indie emo stuff a la Samiam (whose new LP is great by the way) with good vocals with some quieter stuff a la Creeper Lagoon or even Radiohead tossed in. Very strong stuff for a slicker type release. The MOCKORANGE "The Record Play" CD on Lobster Records (PO Box 1473, Santa Barbara, CA 93102) is good Jimmy Eat World type stuff. In fact, this sounds exactly like Jimmy Eat World. Right down to using the same producer. Of course, not as good as the original but if you can't get enough of this stuff then this is for you. The SECESSION MOVEMENT "Ak-e-dem-ik" CD on Keep Safe Records (1016 Berlin Rd., Cherry Hill, NJ 08034) is a good release that has a Knapsack or even At The Drive-In feel with spastic jagged outbursts. On the softer side though. When did At The Drive-In get so huge? Damn it's scary. At least their latest offerings don't blow like the new Jets To Brazil, which sounds like Randy Newman to me. I don't think this Jets is gonna grow on me. The CADILLAC BLINDSIDE "Read The Book Seen The Movie" CD on Soda Jerk Records (PO Box 4056, Boulder, CO 80306) is good Get Up Kids type stuff. By the way, The Get Up Kids and The Anniversary did come through town recently and kicked emo pop ass. Which isn't necessarily the hardest ass to kick. Anyways, this is a very strong energetic disc. The SOMMERSET "More Songs" CD on Kafuey (PO Box 5138, Wellesley St., Auckland, New Zealand) is good Lifetime meets Hot Water Music stuff with a punk edge. I hope this gets distro because this is a powerful and passionate release. Definitely worth tracking down. On Tank Records (PO Box 40009, New Bedford, MA, 02744) is a three band split CD featuring Smackin' Isaiah, Moronique, and up and coming locals Merrick. Good emo influenced stuff by all three bands ranging from Samiam to Get Up Kids in sound similarities. Very good as far as splits go.

On the oldies reissue front is the mighty Captain Oi Records again (PO Box 501, High Wycombe, Bucks, HP10 8QA, UK). For starter is the WANDERERS "Only Lovers Left Alive" CD. Basically Stiv Bators fronting Sham 69. A quasi pre-Lords Of The New Church release too. Good punk on here especially "Ready To Snap" with some softer stuff with keyboards too. I've always loved this record. The UK SUBS "Crash Course-Live" CD is their best live release by far. Tight and classic punk that has great pacing. The early SUBS were the masters of great segues back in the day. The bonus 12" is tacked on. The SLAUGHTER AND THE DOGS "Bite Back" CD sounds a lot better now than it did then. Good punk rock and roll with a Johnny Thunders or even Boys quality. Originally released with just "Slaughter" for a band name, this includes a great 45 track "I'm The One" that got by me first time round. The CHORDS "So Far Away" CD is incredible! A great LP with great 45 tracks tacked on. Straight out of the Jam and Quadraphenia movie mod revival back in the day, this is awesome stuff. A no brainer. Probably the second greatest mod band ever next to the Jam but not including the Who. Also on the mod front is the ODD NUMBERS "About Time" CD on Coldfront Records (PO Box 8345, Berkeley, CA 94707). Their early stuff finally released in non-tape form. This is classic stuff from probably the 90's best mod combo. Locals to boot.

Now for a batch of gal vocal groups. The FLIPSIDES self titled CD EP on Relaxative Records (PMB #31, 3288 21st St. San Francisco, CA 94110) is good straight power pop like the Muffs without the screaming or even Holly and The Italians old school type stuff. A very good 4 song release. Also in the power pop vein is BIG HELLO "Orange Album" on Break Up Records (PO Box 15372, Columbus, OH 43215). This is more pop with a little bit of a Bangles feel at times. Still a good release from a good pop label. The NO-NO'S "Tinnitus" CD on Animal World Records (2205 Tanglewood Terrace, Tallahassee, FL 32303) is fun amateur stuff that has a K Records quality mixed with a dash of Liz Phair. Basically good girl indie pop with jangly guitars. We need more of this stuff. The KIRBY GRIPS "The Cherry Stem Concertos" CD on Sympathy Records is a good debut full length for this local gal combo. More of their Slits and Raincoats type of stuff with a bit of production at times. It's good to see Sympathy mix it up with this type of band. That ends the end of the gal vocals segment of the column.

Winding down with a mish mash of stuff. The WEAKERTHANS "Left And Leaving" CD on Sub City (PO Box 7493, Van Nuys, CA 91409) is even more soft than their last release. This is a great disc though! A few good catchy tunes that rock in an up-tempo modern rock way and some songs that have a down and out singer songwriter feel. Shit get one of these song's in Dawson's Creek and it will be a hit …err or so I'm told. Joey? All that is left is the big crossover for these guys. The STEREO "New Tokyo Is Calling" CD EP on Fueled By Ramen (PO Box 12563, Gainsville, FL 32604) is in a similar boat. Good stuff that reminds me of the Foo Fighters or various other type of hits. Good power pop punch though. The SIG TRANSIT GLORIA "2-8-2000" CD on Johann's Face Records (PO Box 479164, Chicago, IL 60647) is good quirky emo pop with keyboards. Think The Anniversary type stuff with more straight pop tendencies. Keyboards can rock when they are done right! I like. Arms Reach Records (1231 W. Lincoln Hwy #21, Dekalb, IL 60115) has put out a good batch of EP's. The SORE LOSER "Record Collection" EP is great indie emo stuff a la Samiam mixed with Jimmy Eat World without the big production. Also out is a SORE LOSER split with DIG DUG. I loved that last Dig Dug CD and their good up-tempo catchy pop punk sound so you knew I was gonna like this. Last on Arms Reach is the GOD'S REFLEX "Shifting" EP. A little quieter than Sore Loser with good tempo changes. Good loud then quiet stuff from these guys. Almost Knapsack sounding.

Well that will do it for this month, Keep sending me stuff at PO Box 7963, Berkeley, CA 94707. Thanks.

AN OPEN LETTER TO MR. LARRY LIVERMORE AND *HIT LIST* READERS

I recently met Emma Harris at an activist workshop/reading at the Oakland-based Center for Third World Organizing (CTWO). Harris was one of the speakers at a forum to discuss and celebrate the publishing of the new book, *Disposable Domestics: Immigrant Women Workers in the Global Economy* by Grace Chang. For a few years now, Harris has worked with the San Francisco group POWER, People Organized to Win Employment Rights. I was very moved when I spoke with Emma after the program. Among many things, we discussed recent efforts by the janitors at UC Berkeley—the school I attend—to get better wages and a better contract. I could not help but think of many of my professors at school that teach, publish, and present scholarly research at international conferences and yet they know nothing about space/context in which much of "their work" is produced: the university. The conversation that Emma and I had reminded me of an observation that the late astronomer Carl Sagan once made about the scientists and scholars who produced a rich amount of "knowledge" in the

Library of Alexandria. Not realizing that the slave-society in which they lived—and the very fact that slaves had built the Library of Alexandria—many of these intellectuals went on living a "normal" life without ever knowing the inequalities of the society in which they lived. "The permanence of the stars was questioned," Sagan tells us in his book *Cosmos*, "the injustice of slavery was not."

I wish Larry Livermore could meet Emma Harris. In his column (Sept./Oct. 2000), Livermore makes some interesting claims about "identity politics." Livermore's comments that if only people of color or those "obsessed" with race and ethnicity would somehow stop dividing themselves and others along "tribal lines," then maybe we could have a more "integrated" and "diverse" society. "I just traveled 7,000 miles across the United States and Canada, and everywhere I went," writes Livermore, "I saw people of all races interacting, living side by side, intermarrying, remaking the American dream in their own image and likeness." Livermore goes on to tell us in the following paragraph: "When I compare that to the America I grew up in, an America which was rigidly segregated, in which black people didn't even appear on television except as servants and Pullman car porters!" Livermore wonders whether these "kids" (who wrote for the special issue on "race and punk" the May issue of *Heartattack*) are on drugs because somehow, what they said/say about white supremacy could be seen as an exaggeration. I'm glad that Livermore was able to travel and see people of all races interacting and living side by side. However, can Mr. Livermore really argue that segregation is a thing of the past and that we have come pretty far from the days *de jure* segregation? What were those battles that "were won decades ago" about and how does that discourse "serve to divide people and perpetuate misunderstanding"?

Livermore's comments on race and "identity politics" can be contextualized in much of the discussion/debates about the US "Culture Wars" in the late 1980s and into the 1990s. More recently, discussions surrounding the changing demographics in this country particularly the fact that by 2050, there will be no single "minority" group in the US populations forced this country to ask some hard questions (in terms of race relations) about the past, present, and future of this country. Unfortunately, many of the debates within the "culture wars" have focused too much on a binary "multiculturalism" (or what Livermore would call, "identity politics") vs. the "cult of ethnicity" argument put forth by liberals like Arthur Schlesinger Jr., who argue that self-interest groups (i.e., people of color) are "disuniting America" when they fail to assimilate and melt in the pot called "America." What both of these arguments rarely bring up is the dynamic relationship of the global economic order and its impact on race relations (materially and discursively) in the US. We are living in a time where people's hopes, fears and choices are very much shaped by growing inequality both within and between countries. One only needs to read the recent United Nations Human Development Report 2000 to see how global apartheid has dramatically shaped the lives of millions of people around the world. The question is how will we come to an analysis of the problem? What short term and long term solutions will we propose?

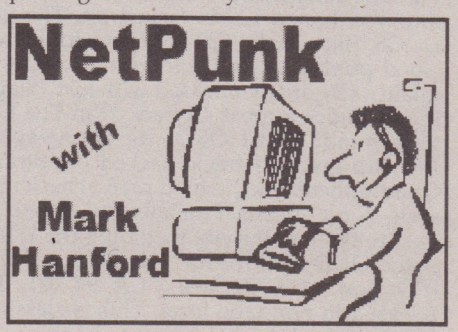
I mention this only because I feel that to address every single aspect of Livermore's comments on "identity politics" is to miss the larger picture: the dialectical relationship between ideas (that individuals in hold) and the social relations in society. I'm sorry to say, but Mr. Livermore merely reflects an outlook of many things that are wrong with Amerika (yes, I still spell it like this after many years cuz it's still a vicious beast). To address all of Livermore's claims and not point out the structural inequalities is to debate Livermore on his terms. I *will not debate* with Mr. Livermore whether people of color are better off now than they were decades ago (quality, not quantity!). I will not debate whether folks of color are the ones dividing ourselves "along tribal lines" by discussing racial oppression in the US.

As I stated in the column that Livermore critiqued, "[a]s an activist I know too well the importance of the 'mass line' in organizing: working with people from where they are at and not where we expect them to be." I still believe in this principle. I have always tried to be humble when dialoguing with people with whom I agree and disagree. I must admit that I'm not as patient with people like Livermore, who, for many years now, has made his agenda clear. Frankly, I'm more willing to spend my time listening/talking to my mom's neighbor, a white working class guy who lost his job and thinks that it was because undocumented workers are stealing "American jobs." I would much rather spend my time trying to convince my Latino friend (who works at a copy shop across from my school) who thinks that all African Americans are lazy and that's why they all want welfare.

I found Livermore's comments very illustrative of many "old-time" punkers who in my eyes were part of something that meant so much to D.I.Y., but, when confronted with *a choice* (e.g., LOOKOUT$$$RECORDS!) that would be seen as anti-DIY, those individuals conveniently changed "their opinion" to fit their new and improved view on punk/hardcore politics. Kind of like when "legendary" punks now decided to sell Born Against t-shirts (for $10!) at a Men's Recovery Project show earlier this year. Fucking hypocrites! What's even more ironic is to have a good friend of mine, Mike Kirsch, who knew Livermore very well and even had some releases on Lookout, tell me of a time when Livermore schooled some young kids at a Gilman show (many years ago) about why there is a difference between "white power" and "black power." Is it that people get more fucking conservative (or just learn to "grow up") when they get older? I don't think this has to be the case (hell, look at Lefty Hooligan!, no pun intended). *Youth* is not an age, it's an attitude. Having said that, it was pretty sad to read Livermore's earlier column (Jan./Feb. 2000) in *Hit List* when he told we younger readers that, "if you are young—you have one of the greatest opportunities in history to shape the future in this world, to decide whether it's going to continue to grow and learn from its mistakes, or whether it's going to all come crashing down!" What happened to the "us" that included you (Livermore) and I and so many other people who are willing to die *and to live* to make this a better place for all folks to live in?

For people like Emma Harris who don't have the opportunity to travel 7000 miles around the US and Canada to see "people of all races interacting [and] remaking the Amerikan [oops] dream in their image and likeness," having to organize for better jobs, health care, child care and for a higher salary is not a choice but a reality that is even more complicated as an older African American woman in this country. Working in the "welfare-to-work" program in San Francisco shows the many intersectionalities of race/class/gender in our global economy. "There is discrimination of people on welfare in how they get treated. They don't like us going to school," says Harris, "they make us do jobs we don't want to do but we have to because we need the money. They want us to be down, not stronger. At Muni, where I worked, we were treated with no respect. They told us we could not use the same bathrooms because they said we would give them germs. They said we were dirty. Most of us were African American and Spanish-speaking."

Mr. Livermore, if you are ever in the Bay Area, I would be happy to put you in contact with Emma Harris and the many people of color grass root organizations fighting for social justice. I would even be happy to recommend/or lend you some books to read, because, as William Faulkner put it, "the past is not even past." In fact, the "pan-opticon" that Michel Foucault wrote about in his *Discipline and Punish* has not only helped incarcerate society's prisoners, it has also incarcerated the ideas, hopes, dreams, and the vision(s) of many people in society. The *idea* that we have to live in a zero-sum society where some benefit while others don't becomes part of the hegemonic view in society, or, as Foucault warned, the "ideas infused into the soft fibers of the brain." Like the scholars and scientists from the Library of Alexandria, Livermore (and his praise for "western civilization" [Jan./Feb. issue]) rests on historical memory that denies the past as it denies the present, a relationship that obscures power and privilege from history itself.



The year 2000 is almost over, and frankly, I'm getting a bit jaded with the Internet. What happened to all of the cool stuff? It's

all the same old shit, and the pile just keeps getting bigger. There are a ton of sites out there, and almost all of them are half ass (and I'll admit, mine is no exception). It is getting harder and harder to bring you interesting, worthwhile stuff.

That's where I need your help. If you run across a site that kicks your ass, let me know about it! E-mail me at netpunk@diehippiedie.com and give me the lowdown. The site doesn't necessarily even need to be punk rock — I'm just looking for something interesting.

This month, I'm featuring a few sites that offer a taste of what the Internet may offer in the future, once we all have high-speed connections to the Net. Those of you with slow connections will probably find many of these sites very frustrating, but those with fast connections will dig these links. Of course, this brings up the whole controversy over whether a fast connection to the Net is punk, but who the fuck cares? If your interest in the Net is such that you want to shell out 40 or 50 bucks a month for Internet access instead of cable TV, then what the hell. Heck, through a service like WinFire (http://www.winfire.com/) you may even be able to get a fast connection via DSL for free.

The site that got me onto this whole high-speed connection thang was BlankTV. BlankTV has a collection of punk rock videos available for you to download for free via the LOADtv player. These are some of the best quality videos I've seen online, but each vid is about six megabytes. That's a lot of download time on a slow connection. Most of the videos are of better-known bands, but you'll probably find something you'll like. Visit BlankTV at http://www.blanktv.com/.

Another decent collection of videos is at Audiopunk. (In fact, the videos aren't actually here, but you need to go here to get the username and password that will allow you to get to the videos). There's also a slew of Epitaph/Fat Wreck-style punk MP3s available at the Audiopunk site, so it may be worth a visit if you're into that. Audiopunk is at http://www.sprungnet.com/audiopunk/ .

Paul Dougherty's TV nook is another cool place to check out. Dougherty is an award-winning video editor that has worked on stuff like PeeWee's Playhouse, Saturday Night Live, etc. His TV nook includes video clips of Patti Smith, The Heartbreakers, Iggy, The Ramones, PIL and more. Visit the TV nook at http://www.postlit.com/punk/index.html .

I've mentioned http://www.panx.net/ before, but they fit in with the whole Net video thing because of the Panx Multimedia section of their Web site. Of interest is Panx TV and their MP3 section, both of which feature both European and American bands. No really big names here, and that's what make it cool.

For some good old-time fun, check out Youth Movement Video clips. Only a handful of stuff here, but included is Black Flag's TV Party video, plus stuff from The Cramps, Ramones, Circle Jerks, and a handful of others. Very unofficial, the vids are fun watching. Youth Movement is at http://www.angelfire.com/punk/nevernindthebullocks/ .

OK, that's enough of the high bandwidth stuff. It'll keep you busy downloading until at least next month, so enjoy. I have some other decent sites to share with all of you (not just the speed demons) as well.

Dead Empty is a band out of PA, and they've put together an excellent page showcasing their band. My only big complaint is that the page wouldn't come up in my version of Netscrape, so I had to switch to Internet Exploder. Whatever. Anyway, they keep a list of upcoming shows and have a discography, MP3 and RealAudio sound files, lyrics for their songs, and a report on their summer tour, where they actually managed to come back from the road with 41 bucks more than they started with. Punk Rock! — http://www.angelfire.com/pa/deadempty/ .

While looking around for some info on old punk bands, I ran across a couple of other sites worthy of your attention. The Billy Eye and Judy Zee site is a collection of articles on the Los Angeles rock music and club scene of 1980 to 1983 written "back in the day." Stuff here includes writing on the Germs, Fear, Devo and others. It's actually all a part of homeroom1, a site that seem dedicated to the 80s. You'll find the Billy Eye and Judy Zee page at http://www.homeroom1.com/eyezee.html .

Another decent history site is "We Created It; Let's Take it Over!" at http://www.inch.com/~jessamin/ . This is a series of essays on 70s-era New York City punk and wave, including the Voidoids, Patti Smith, Ramones, the Dolls and more. Fun reading.

The final site for this month is kind of an enigma. The Big Fun Glossary is just sort of weird. It's the mad product of one slacker's overactive mind. Lot's of writing here. Not necessarily punk, but the author (the Gus) has some interest in the punk scene. As he puts it, "I do pretty much what I want to do and get from punk rock what I need from punk rock." I like his style. The Big Fun Glossary seems massive. Find out for yourself — http://www.spies.com/~gus/bigfun/ .

OK, that does it. I gotta get going for this month. Remember to write me at netpunk@diehippiedie.com with comments, complaints or site suggestions that will make the Internet interesting for me again. Or, as always, you can visit http://www.diehippiedie.com/ netpunk/ for past, present and future columns. See ya.

In mid-September, the employees of Mordam Records, noted distributor of punk rock, were told that the company was packing its bags and moving to Sacramento at the year's end. The move is being done without the consent of the employees and for economic reasons. San Francisco, where Mordam is located, is too expensive for the once flush distributor. Sacramento is not. In the words of one friend to be affected by the move, "Yer the punk rock Tijuana! Low wages galore." For some, Mordam's impending move is proof that the punk rock boom is now a bust.

To me this is no surprise. Several years ago, at the Hindenburg! (Sacto's now defunct volunteer-run record shop), I used to order up to $500 worth of vinyl a month from Mordam ($500 was a nice chunk of change for us). Not only could we sell that much of Mordam product every month, but most of what we ordered from them was good stuff.

Nowadays, I order records for the bookstore I work in. Though we have an account with Mordam, it has been more than half a year since we dealt with them. Not because we have anything against them, but because out of the dozens of new titles they schlep out each month, only two or three might make me go "Hmmmm." What titles I do need, I get from secondary sources, namely Subterranean, where I can get much more new punk, scarce re-issues and various oddities.

You see, Mordam is no longer a one-stop punk shop. In order to cope with the punk market taking a dive and the unavailability of certain labels' back catalogs (Alternative Tentacles' Dead Kennedys releases are tied up by court order and Lookout, with their Op Ivy & Green Day releases, have opted for corporate distribution), Mordam has diversified. While ska was hot, Asian Man, a ska-punk label, helped pay the bills. After that fad was replaced by stoner rock, Man's Ruin came to the fore. When Man's Ruin took a temporary leave of absence to check out other distributors, Jade Tree was there with its emo catalog.

While many of the labels mentioned have been with Mordam before they proved to be big sellers, the underlying notion is that what they deal in is not punk, at least not in a musical sense. In order to pay its bills, Mordam must deal with other types of music as well as punk. Other distributors have faced the same problem.

While always dealing with a bit of indie rock and arty stuff, Revolver long carried a catalog full of punk. Over time, what punk they have on hand has shrunk. Much of its former shelf space is now devoted to hip-hop. Why? The answer is simple: The punk market has bottomed out.

Aside from a few bands that have maintained the popularity they gained in the early '90s (and the labels who hold their back catalogs), punk is not wildly profitable. Even at its apex, few bands really made it big. Green Day, maybe Rancid or NOFX. There the list stalls. I can think of the could-have-beens: Face to Face, the

Muffs, D-Generation...again the list stalls. I can also pull up the vets: the Ramones, the Cramps, the very few that have stuck it out for so long that they have made their obsession a career; but even the Joey Ramones and the Lux Interiors are not stupidly wealthy for their years playing punk. Today, the thought of a band like the Clone Defects or the Bananas selling out the Greek Theater in Berkeley (as did Rancid & AFI) is beyond laughable. It's insane.

Let me give you a few examples of what smaller labels and punk bands dealt with in the '90s and what they are up against economically today. About 1995, I put out two records on my label, Moo-La-La, that were pretty popular. They were the first Lil Bunnies 7" and Los Huevos' "The Rebel Kind" 7". The Lil Bunnies sold 1300; Los Huevos, 1500. While not the tens of thousands sold by NOFX or Pennywise, both bands had respectable sales. Two of the last Moo-La-La releases, a Karate Party 7" (1999) and a Pretty Girls 7" (2000), sold 200 and 300 copies. Both were reviewed favorably and well advertised. Both have sold poorly compared to my big sellers. (As of 1997, I started putting out records in pressings of 300, rather than 500, when I sensed that the punk market was about to dive.)

I am not alone. Toby Marsh, the affable Texan who played bass in the Motards and Secret Lovers, and now plucks for the Richie Whites, has a similar tale. He recently told me that at their height, the Motards moved about 5000 of their LPs on Empty Records. That was in the mid-90s. Toby just put out a fine Secret Lovers LP. Sales figures? About 300, he says. Toby also added that sales of Motards LPs have also dried up (though Empty dutifully and honestly sends him regular statements "and checks for five dollars for the few that still sell," he chuckles).

Now, neither Mister Marsh nor I have a lot to worry about. We put out records because we are obsessives, we know no better. If we can't move tons of product, our livelihoods are not at stake. Still, Toby expresses reluctance on putting out 7"s. Other DIY stalwarts are quitting. David Hayes, founder of Lookout!, Very Small, and Too Many Records has announced he's no longer putting out records, as his last three releases failed to break even, and he no longer wants to "throw quarters in the Grand Canyon."

To make money or even break even in punk rock today, one has to either have a nice back catalog, find a popular genre (currently Oi/street punk & crust) and work it, or diversify. It is either that or face up to the fact that punk is a money loss.

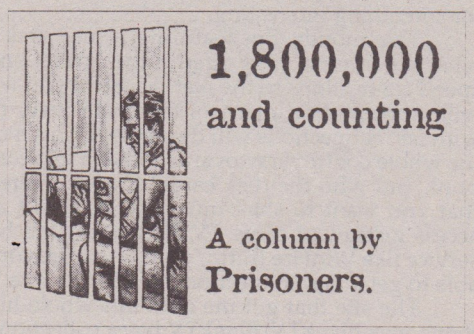
This state of affairs is not one that I fret. I never thought any records I have released (or will release) would break even. I hoped, I prayed, but I my future held nothing but red. I released what I released because I felt a need to release it. That some of it sold was well and good. It was also well and good for all the labels- — enlightened or opportunistic — that contributed to the punk glut of the late '90s. A rich marketplace allowed for tons of wretched crap to get pressed and shipped off to stores, now saddled with hundreds of shitty 7"s and refusing to stock any more, good or bad. As stores won't buy from distributors, distributors won't buy from labels. And, thus, the field is clear to those who are already making money pushing the tried and true, and the dwindling amount of obsessives willing to lose money on their releases.

Punk is now back where it started. It has come back into the hands of fans. I doubt Vom ever thought they were going to make a living off of "I'm in Love with Your Mom." The Electric Eels? The Pagans? The Prats? These folks were fans, obsessives. What money they made (tens of dollars if any) was a complete and utter shock to them. They did what they did because they had to do it. There was something inside them literally screaming to get out. No one had a career in mind. You never saw an intern hanging around What? Records.

Back into the hands of fans, punk can move forward. It can embrace the experimental impulse that was pounded out of it by the marketing of Ramones-clone band #2546 (thank you, Lookout!) and other such ilk. Maybe now, we can quit corpse-fucking the world of Killed By Death and, instead of embracing its dead form, be inspired by its adventurous spirit. With money and fame no longer a consideration and the careerists and opportunists out of the way, we, once again have a chance to push high-energy rock 'n' roll even further.

Punk has always thrived as underdog, as some wretched discard not worthy of mass acceptance or attention. Now, since punk is no longer marketable, nor an unique topic for some grad students' masters thesis, we are back where we belong, at the fringe and deemed dead and dumb. Good. I rather like being among fellow and sister obsessives, not as an elite, but apart form the dull thud of mass acceptance. I feel much freer when I am not watched, scrutinized, studied and marketed. I like punk as a small town, a cherished small town that is both comfortable and critical. To me that is the ideal.

And to think some folks dreamed of a punk planet. Really, I can't think of a more wretched hell.



Just finished reading issue #207. Now I'm sitting here wondering why there wasn't a prisoner's column in this issue. Was there not enough room? Were there no submissions for this month? Did they simply forget? Well whatever the reason, I figured I would write something, so this doesn't happen in the future.

I am no longer at Nevada State prison. I was transferred up here to Ely State Prison in May. The prison system in Nevada is so small, that they only have one "max" yard, and this is it. I thought I was far from home (Bay Area) when I was at N.S.P., shit now I am not even sure where in Nevada I am. I know one thing, until I took this seven or so hour trip out here to Ely, I had never seen an antelope. Well, let me tell you something, they are all over the place out here wherever the fuck I am.

Anyway, about this column. Why is it that alot of the letters or columns written about prison talk about being raped, being pressured out of your shit, or just generally being treated like shit by other convicts? I am very confused! Were these people getting their asses took while on the streets? Did they let the squatter sleeping next to them take their boots or their leather? Did they just let people walk all over them? I am going to assume the answer is NO! So why should it be any different after coming to the joint?

There is only one type of person who should be getting the blues in here, the ones who have it coming! The child molesters, the baby killers, the rapists, and the informants. Unless you fall into this category, you should still have the pride for yourself that you had while on the streets. The courage to stand up for yourself doesn't get taken away from you as soon as you get behind these walls. What is their problem?

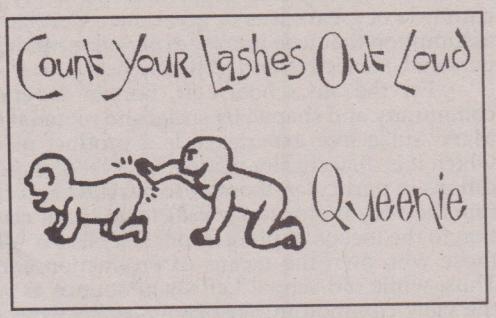
It makes me sick when people act like the other convicts in here are the "enemy". Fuck that bullshit! The fuckin' cops are the only enemy in this place. If you are going to write letters about the way we are treated in here, then write about the way the pigs treat us. Write about how your rights are being violated on a daily basis. Write about how your dumptruck ass attorney got you a raw deal. Please, write about anything other than the way the convicts are treating you. The only real family you've got while in the joint are your fellow convicts. The ones who will shoot you a soup if you are hungry, or send you some cosmetics so you don't have to use the state shit. If I've got some money on the books, and there is a good dude on the tier going without, I'm going to see if he needs some coffee or tobacco this week! That's just how we do it in here!

I am not denying the fact that there are certain "inmates" who get treated bad, get their shit taken, or get poked full of holes. But as I said before, there must be a reason for this to happen. If you are a good dude and there is someone trying to pressure you out of your shoes or your store or whatever, handle your business. There is only one way you get respect in here, ACTION! If you stand up for yourself that first time, you will save yourself a whole lot of grief in the future. And so what if you get your ass kicked. That isn't the point. The point is that you demand respect. Period!

This place ain't too bad. I mean I'd rather be drinking cheap beer, listening to some good music, and holding a woman in my

arms. Not necessarily in that order. But hey, this is where I am and I am making the best of it. Things could always be worse! Thank you to those of you who wrote me with regards to my article in issue #205. Also I had a classified ad in #205, but my address has since changed. If you still want to get in touch with me, write to: Justin Gauntt #53683, Ely State Prison, P.O. Box 1989, Ely, Nevada, 89301

Justin Gaunt #53683, P.O. Box 1989, Ely, NV 89301

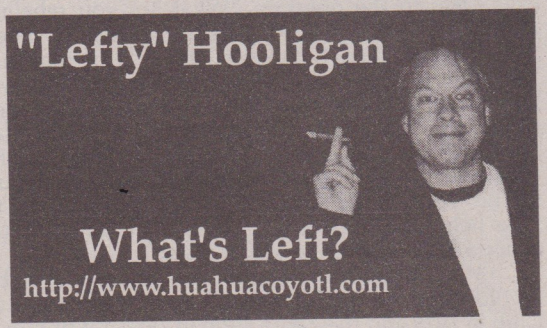


Folsom 2000, the 17th annual Folsom Street Fair just past and like always, it was a scorcher. Those wearing black leather were complaining about the heat but think about those of us who choose skin over cowhide. Cuz in case you didn't notice, the sun heats up all that black leather on the outside as well. Everyone I hugged was like hugging a frying pan. Talk about non-consensual! And fuck you for putting pins and studs on your jackets. As is getting decorated with grill marks wasn't enough, every now and then I'd get stuck to someone and have to peel them off of me. *Slowly, very slowly...* Reminding me once again why people avoid sitting in bean bags or the back seat of a Chevy Impala on hot days. Add leatherman's lap to list and everything's hunky dory. All in all, FSF 2000 was a success, thanks to the careful preparation and tireless work of those amazingly dedicated volunteers at **SMMILE**, (*South of Market Merchants' and Individuals' Lifestyles Events - PMB#553, 584 Castro St., San Francisco CA 94114; phone: 415-861-3247; fax: 415-861-2312*). Once again, I want to remind y'all that for the past 17 years, SMMILE has produced both the Folsom Street Fair and Up Your Alley Fair (aka Dore Alley), and like true altruists, or insanely heavy masochists, they ask for nothing in return. So show your respect and appreciation for all their hard work by giving a donation at the entrance, dancing and drinking heavily and having the best time possible at both street fairs.

In a tradition grounded in the leather community, SMMILE donates all proceeds from both Up Your Alley and Folsom Street Fairs to local organizations providing essential services and support that improve the quality of life of our community. Last year, SMMILE gave more that $215,000 to several San Francisco's non-profits, who in return for the tremendous financial support, provide as many volunteers as possible to assist with the fairs' production. The official beneficiaries of the 2000 Up Your Alley and Folsom Street Fairs: Episcopal Community Services of San Francisco's Project 180; Bay Area Young Positives (415-487-1616, *www.baypositives.org*); Asian & Pacific Islander Wellness Center (415-292-3400, *www.apiwellness.org*); The Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California (*415-777-5455, www.glhs.org*); Tenderloin AIDS Resource Center (*415-431-7476, www.tarcsf.org*); Maitri: Residential Care for People Living with AIDS (*www.wenet.net/~maitri/navig.html*); PAWS: Pets Are Wonderful Support (*415-241-1460, www.pawssf.org*); and Healing Waters (415-296-6179, *www.hwaters.org*).

If you left the fair empty handed and want something more than just fond memories of the day, how about your very own **SOMA 2001 Bare Chest Calendar** (*send $15 to SMMILE/BCC PMB 553, 584 Castro St. SF, CA 94114*). Have twelve hot men hanging (no pun intended) within the confines of your home completely at your disposal to admire and flip over when done. And all proceeds go to benefits the AIDS Emergency Fund and Positive Resources Center. Then pat yourself on the back and anywhere else you so desire knowing you've made a contribution to your community.

Well, gotta go. I've got some latex to Windex... Til next time, get involved within your community whether it's throwing a block party or fighting the destruction and desiccation of your city by a corrupt, self-serving deceitful mayor and his kowtowing harem of supervisors (Ammiano not included, of course) that accept soft money bribes, bypass and ignore city codes on building limits if the project developer just happens to be a friend, spouse or campaign donor, fire Planning Commissioners that disagree with the mayor almighty by favoring slow growth measures, and caters to the wants of invading big money corporations with absolutely no respect for the needs of the residents, organizations and businesses that made the city so exceptional in the first place. Either one would be fine. Just promote a sense of community, register to vote and play hard...



I'm standing on the sidewalk outside the old Palisades roller rink in San Diego on a Friday evening sometime in the summer of 1986. A local promoter, Tim Maze is putting on a 5 band hardcore show, headlined by Fear, and folks are lined up down the block to get in. I'm not in line though. I stand next to a cheap fold-out card table against the building, on which I've laid out a dozen different stacks of propaganda.

There's actually two basic types of propaganda on the table. Anti-draft/ROTC/military literature from a couple of local peace groups I belong to at the time, and copies of my own anarcho-punk 'zine called the *Daily Impulse*. The 'zine grew out of a broadside I published in 1984 called *Point-Blank*, and its full name is *San Diego's Daily Impulse*. Hence my "punk name" in the shitworkers list of this magazine.

My transportation on that day is public, having come with card table and bag of propaganda on the bus. When I can scrounge up a car or go with friends, I usually attend the show. Even though it's a $10 Tim Maze show. San Diego's public transportation is so primitive in the 1980's however, there's virtually no bus service past 10 at night, so I'm planning to head home as soon as the line thins out. The crowd's interest is about average for a large San Diego punk event. As the kids inch past my table toward the entrance, a few glance over the table and even fewer pick up literature. I see an occasional friend and chat, but otherwise it's boring.

I'm looking forward to grabbing a couple of beers for the long ride home when a large man, most of that belly covered by a particularly dirty and stained Fear t-shirt, approaches the table from the direction of the entrance. After asking if the literature is free, he picks up a copy of most of what I have and waddles back down the line. No more than fifteen minutes later, an enraged Lee Ving is standing in front of me, with the human doughboy close behind.

"You're a fucking, cocksucking anti-American Communist, you fucking faggot!" Lee screams at me. "You're not gonna pass out your fucking Communist propaganda at my fucking show!"

I keep my gaze cast down at the sidewalk during his Cold War rant—a display of deference in body language I reserve for cops—while I keep one eye on this lunatic in case he tries to throw a punch. When he does make a move, it's to kick over my flimsy table and send my leaflets and pamphlets flying everywhere. He quickly retreats after this courageous act, followed by his massive sidekick.

The crowd's reaction is overwhelming. People scurry to help me right the table and pick up the scattered papers. "If he doesn't like it, I want to see it," someone says to me. Kids pocket the literature and crowd around the table, this despite Lee Ving and his cohorts shouting down threats and insults from an open window in the building's top story. I get rid of virtually everything I've brought, considerably lightening my load.

I toast Lee with a beer as I wait for the bus to take me home on that hot southern California night.

I've occasionally wondered why the crowd reacted the way

they did. I would like to think it was politics—there's or mine—but I wouldn't be able to sustain such a delusion. My own version of anarcho-punk politics was a few notches more sophisticated than the run-of-the-mill in those days, thanks to my familiarity with councilism, situationism and libertarian Marxism not to mention my experiences in the hippie counterculture. Nothing so radical as to inspire such a response however. Plus San Diego's punk scene was a lot about getting fucked up and fucking shit up, and very little about politics. Politics had nothing to do with it, but rebellion probably did.

Jeff Bale likes to present Marlon Brando's response in *The Wild Ones* to the question "What are you rebelling against?"—namely, "Whatta ya got?"—as the essence of rebellion. Not surprisingly, he claims the mantel of this "true rebellion" for himself. Let's ignore the purely knee-jerk nature of this type of rebellion and instead consider that Lee Ving's ravings had more than a passing resemblance to the dominant Reagan Cold War paradigm of the time. Whether it was a thought out association and rebellion on the part of the crowd or a more adolescent "you say yes, so I'll say no" reaction; punk rebelliousness probably did factor into why folks helped me recover my table, and cleaned me out of the propaganda I was distributing that night.

What I also had going for me was that, even back then I was an old timer on the local scene, having hung out at the Skeleton Club in 1979 and the Zebra Club in 1980. I'd put on a couple of my own shows, including an infamous hardcore punk riot at Mariner's Point Park in 1985. I was one of the main organizers of the annual Anarchy Picnics in Balboa Park. People knew who I was, and whether or not they agreed with my politics, I was one of the regulars.

Not that local sympathies would have gone far against a concerted attack. Lee Ving claimed from the stage during Fear's set at the Palisades that he'd "kicked the ass" of some "commie faggot" out front. And had he shown up with either the determination or the backup to shred my literature table and run me off, like any decent pack of SD skinheads would have, he could no doubt have succeeded. San Diego punk crowds had nothing against watching a few thugs beat up somebody at a punk show. They saw it on a regular basis at every large punk show and called it the pit, earning the San Diego scene a particularly violent reputation in those days. So even I recognize that the biggest factor to my success that night was Lee Ving himself.

Lee wimped in the follow through to his screamed anti-communist invective. He was half-assed in weakly kicking over my table and then running for the safety of the green room. He handed me the punk rebellion and local sympathy votes, and the crowd felt safe to help me and laugh at his sorry ass in the process.

Take a couple of steps back and notice what I'm doing here.

I'm taking my personal experiences and history seriously enough to mull them over, sift through them and see if I can get a little closer to the truth of things. Notice that I do believe in a truth of things, and in the value of trying to get at that truth. Having taken my share of psychedelics during the '60's, I may not be as confident as Marx was that sensory perception is an adequate tool to study objective reality. But I do believe there's an objective reality worth studying through the application of what Marx called *praxis* to our social experiences and history. In this way I'm in line with more traditional forms of socialism, and for this reason I object to those bastardized forms of Leftism that go by the names of "political correctness" and "identity politics."

Indeed, I rarely call myself a Leftist these days because the term has been so degraded by association with PC/identity types. Last column, when I put Mumia Abu Jamal in the category of the Left—along with the Haymarket anarchists, Sacco and Vanzetti, and Julius and Ethel Rosenburg—I wasn't exalting his politics so much as I was indicating how low the Left has sunk. Not only has the ludicrous nature of much PC/identity politics allowed Leftism to be labeled and dismissed as lunatic fringe, internally they've seriously divided an already fractious and contentious Left. Some would dispute my conflation of identity politics with political correctness by pointing out that, while the former is rooted in various oppressed communities, the latter holds sway among the children of the middle and upper classes in colleges and universities. These two seemingly disparate tendencies do share an inordinate worship of the subjective however, and in fact mutually reinforce each other in a number of ways. Socialism won't have much of a future unless and until it ruthlessly criticizes and uproots the absurdity of PC/identity politics.

Old school Leftism developed in response to a number of assumptions at the heart of capitalist society, the first being that reality is synonymous with the world that capitalism has built and that there can be no alternative to the reality that capitalism presents. That, for the most part, we live in the best of all possible worlds. To be objective then is to accept what is as all that can be. The second assumption is that ideas and personalities shape that reality, so that *bourgeois* academics frequently present history as a chronicle of great ideas or great men. Corollary to this then is the assumption that true human experience resides in the realm of the personal, subjective and psychological.

For the old school Left, human experience is centered in community and shaped by social and material forces. According to Marx, subjective experience is a product of objective reality, to which it is dialectically related. One set of material and social conditions in particular, those of social class and class conflict, constitute the very motor force of history; social class being one's relation to the means of production, and class conflict arising between those who own the means of production and those who don't. Thus, while old school Leftists denounce as *bourgeois* mythology the view common in most capitalist societies that class divisions are natural and inevitable (or in the American case that class isn't important or doesn't really exist because of mythic US social mobility), there is the general understanding that socialism has a clearer perception of both the class dynamics of capitalist society and how to abolish them through social revolution.

Again, here's the notion there's an objective reality, and that it's important as well as possible to better understand that objective reality.

The concept that a certain world view can be tied to a particular social class, and that the ruling class's world view is imposed upon the rest of society as reality has to do with class consciousness and false consciousness, not with absolute relativism. Yet under the influence of post-structuralism/post-modernism, a substantial part of the academic Left has come to believe either that it's impossible to get beyond our social, cultural and ideological presuppositions when trying to grasp objective reality, or that objective reality does not exist. This abandonment of the universal, wholistic and objective for the subjective, fragmentary and particular has lead to the abandonment of rational thinking as well. To illustrate this, consider defining something as basic as oppression and exploitation.

Marx contended that workers, through their labor, produce all value in society. By owning the means of production, capitalists extract for themselves as profit a percentage of the value the workers produce. The difference between the full value of a commodity produced by a worker and the value paid to the worker in wages by the capitalist is what Marx called surplus value, and surplus value is the measure of the worker's exploitation. In turn, the full apparatus of *bourgeois* hegemony and state power that guarantees the capitalist class's extraction of surplus value from the working class is the measure of the workers' oppression. Workers can regain the full value of their labor only by organizing as a class, socializing the means of production and abolishing wage labor.

Marx spent a lot of time, to include an entire volume of *Capital*, refining surplus value as a quantifiable economic category; something people could use to better understand objective reality. To reduce surplus value and similar concepts to just another point of view is to pull the props out from under any understanding of economic exploitation and political oppression. Instead of being concrete and demonstrable, exploitation and oppression are debased to a subjective feeling. As in "I feel exploited" or "I feel oppressed." The PC politics of much of the academic Left wallows in such undifferentiated subjectivity, to the detriment of critical thinking.

I organized an anti-war student group at UC San Diego after the Soviet invasion of Afghanistan and Carter's reinstatement of draft registration. We were putting together a list of speakers at one meeting for a campus rally that would draw over a third of the student body, and the name of a junior professor came up for consideration.

"I think he's kind of sexist," one woman at the meeting spoke up in objection to choosing the junior prof.

"Why's that?" I asked. "Is he a rapist. Does he beat up or physically abuse women?"

"Oh no, nothing like that," she replied.

"Well then, does he verbally abuse them?" I persisted. "Call them bitches or sluts or whores?"

"He's not that blatant." She was getting defensive.

"Ogle them then?" I pressed my point. "Tries to score on every woman he meets?"

"That's not how he operates." She was irritated, and a little angry.

"Does he do or say or write anything that puts down women or claims that they're in any way inferior to men?" I hammered away at the obvious.

"I've taken his classes." She gave me a steely glare. "I get this sexist vibe from him."

"A vibe?!" I said, incredulous. But if you think the rest of the meeting was behind me in trying to determine objectively whether or not the junior professor in question was sexist, you'd be wrong. Folks were saying things like "What's with the interrogation?" and "She's the victim here" and "She's a woman, so she knows when someone's being sexist." The notion in PC politics that the one who is exploited and oppressed has the sole right to define and determine what is exploitative and oppressive may seem utterly astounding, yet it's the logical conclusion to politically correct thinking. If there is no objective reality or universal criteria or big picture, then all we're left with is a radical subjectivism in which evidence is nothing and individual opinion is all.

Identity politics also centers around a "declaration of subjectivity." A supposedly Leftist politics based entirely on race, ethnicity, sex or gender became possible after international socialism wrecked upon the rock of that great subjectivity known as nationalism. At first glance, someone declaring, say, "I'm black and I'm proud" would hardly seem to be uttering a purely subjective statement. After all, skin color is a rather clear cut objective factor, until we realize that the people likely to make such a statement wouldn't consider folks like Alan Keyes or Clarence Thomas to be black at all. The politics of black identity thus involves numerous social, cultural and political attributes in a subjective process of group self-definition. And ironically, while individuals who identify as black would denounce those blacks considered "Uncle Toms," the dynamics of identity politics tend to downplay class divisions for an uncritical racial unity.

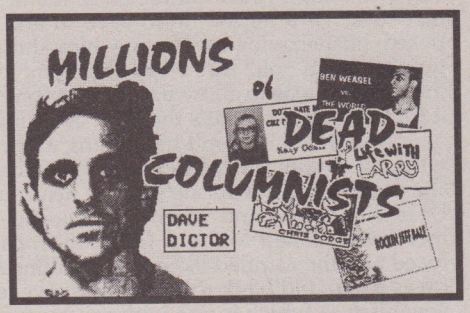
Fascism developed in part in opposition to the class conflict emphasis of socialism. Fascism sought to submerge real class antagonisms in an ersatz national or racial unity, using state power to enforce an artificial solidarity between capitalists and workers of a particular race or country. Identity politics also tends to minimize the objective class conflicts in a racial, ethnic, sexual or gender grouping for the subjective illusion of group unity. A friend of mine who worked the hectic job of a short order cook in a Castro Street cafe, instead of complaining about his shitty wages and lousy working conditions, praised his gay boss for allowing him to wear his pink triangle ACT UP t-shirt on the job. Identity politics is in fact identity fascism.

It's not hard to see how identity politics might foster increasing division on the Left as each ever smaller subgroup claims its right to a separate identity. Nor is it hard to see how PC politics might contribute to muddled thinking on the Left as objective standards and criteria are decried and denied. The declaration that something or someone is racist or sexist by a particular identity group is reinforced by the PC notion that the oppressed alone define their oppression. And the rejection of the whole for a collection of random parts by PC politics is underscored by the virulent separatism of identity politics. Needless to say, this has completely derailed the socialist project championed by old school Leftism.

I'm not interested in determining whether identity and PC politics are the product merely of lazy thinking, or more ominously of the quasi-fascist roots to much post-structural and post-modern thought. And I don't have the space or the inclination at this time to debate whether to reclaim the Left from the absurd subjectivity of PC and identity politics, or to toss the Left altogether for a more precise movement such as communism. Traditional Leftists tend to the former while certain ultraleft currents opt for the latter, and I waffle between these two positions. So while Lee Ving's "commie" epithet fits me, especially now, I'm still uncertain whether or not to consider myself part of the Left.

I guess it depends on what mood I'm in on any given day.

PERSONAL PROPAGANDA... You can find the "lost" Hooligan column at http://www.huahuacoyotl.com. To find out my real name purchase my book. *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. I can be contacted at hooligan@sirius.com.



Special Ed. Art Teacher Ms. Michelle

So I've started working in a school again. This one is a 250-kid private school for retarded, autistic and severe emotionally challenged youth ages six to twenty. It's been a full hay ride in that special ed. world kinda way. I was gonna give you some wry details of real head-banging youth, tales of spitting and potty training that make me still feel clammy hours after my shower. And the very many unfortunate souls I've worked with of late, whose major talent is the ability to sort by color. Questions of what sort of higher powers are sleeping on the job as I do mine quite often run through my brain. Then I was gonna throw into the story line some witty observations concerning the staff being as young as eighteen and the students being as old as twenty, making it hard for me to quite often tell the difference between the two. It's confusing for me to see these young skater-looking guys with the knee length shorts looking just like the dudes out of Lagwagon, and then realizing its Tony C. and Anthony N., who have escaped out of Room 20. Tony has about a two-year-old's brain going on, but he'll still nod and grin and give you a look like the joke is on the rest of them, and we're the two who are in the know. Who am I to argue with that, so I'll nod back and walk by him, silently wishing good luck before someone realizes he's gone and comes to scoop him up. And he's a perfect gentleman, except for once a month, when he will haul off and whollup someone from behind. Generally, it's a smaller student and only staff that chase him down and corner him back to his classroom. So I'm good and we're cool. Then there is Basim . He is twenty years of age, over six feet tall and quite beefy. He is as sweet as a baby. His passion that gets him in trouble is his love for the snack machine on the far side of the building, and once a day he gets it into himself that he just has to get to it and begs money to obtain a snack. Food reigns very big in the moderate and severely retarded people's world. Just about nothing can stop him. Some of the older, meaner women who give him that hard disapproving look can keep him in line. He just tosses the males out of the way. Some will attempt to grapple with him, try to slow him down. Not me. The director tried to get me to play a more assertive role in containing young, powerful Basim. I wisely vaguely expressed my answer, while what was really going through my head was "no fucking way." Let Basim visit the snack machine. Far be it from me to make those godlike decisions in his life. He, like Tony, has been known to slam people from behind, and I am not getting on his shit list. When it's my turn, I'll follow him down and coax him back to the classroom. Then I'll do this soft-sell, scolding deal and tell him to take a nap. He then puts his head on the desk with his hands pressed together, acting as if they are his pillow, just like he is a little angel. At that moment he is so cute and you fall in love.

So I've been slogging away at this school while I get my Masters in Alternative School Education — for teens at risk, from troubled homes, kids that just don't fit in — that's where I see myself in the near future. Let me say hear and now all the power in the world to the people who do work with the developmentally disadvantaged. You folks are truly great. But anyway, last month I met someone really nice who works at the school. Her name is Michelle, Ms. Michelle to the students, and she is the resident art teacher. She is one of those people that doesn't have a mean bone in her body. She works with this intense dedication for these kids to express themselves through their art. You'll find her splattered with paint morning to evening, working with the kids, setting up

projects working on this 40-foot-long Johnny Appleseed mural that has input from the entire student body. What really won my admiration, and got her into some hot water with the administrator, was this 3D collage she put together with Basim with a Frito bag she bought Basim after he made an excursion to the snack machine. It's a big no-no to cave in and reinforce Basim's supposed misbehavior by buying him those Fritos. She stood her ground, with old Mr. Berry the administrator telling him how important it was to allow Basim to capture his feelings and express it through his art. That's the kind of stuff I fall in love with people over, and damn if it ain't happening to me right this moment. This week I went out for coffee with Ms. Michelle and she's everything she seems. Of course, she's never heard of the Sex Pistols or The Dead Kennedys, and when I mentioned I sang for an old punk rock band named Millions Of Dead Cops, she looked at me confused and then smiled liked I was pulling her leg. It was like I said I was a bad, old bank robber. She is a vegetarian — leans towards veganism — which is fine with my current macrobiotic status. I'm trying to work through my serious pessimism (which seems to rule my life) that says true love is impossible. That if we ever find love in this life, we're doomed to love each other disproportionately, not giving enough when we truly need it, giving far too much when we need space. Still, this heart is tired of being a lonely hunter, and I was pleasantly surprised when she agreed to go to the Guggenheim this weekend with me. I'll let you know if fairy tales come true soon enough. Until then, enjoy yourself.

Mdcops@hotmail.com. Web site for mdc is freespeech.org/deadcops, send regular mail to MDC at PO Box 142, Glen Cove, NY, 11542. MDC will be playing with Chaos UK this February on the East Coast.

No time for bullshit, time to get to business. Not many new records were released recently. Lots of reissues, but not nearly enough new records.

The YUM YUMS are back with a new single on Screaming Apple (Düstemichstr. 14/50939 Köln/Germany/Scream app @aol.com). More stunning Scandinavian Power Pop. Big production, meaty hooks all around great.

Rip Off takes a step in a slight different direction with the release of the EXPLODERS 7". These Canadians still have a teeth-gnashing, gritty sound, but avoid the done-to-death no-fi SUPERCHARGER trash sound. Thank you. Instead they hit you over the head with two stomping songs that scream maniacal electric rock power.

A special field agent (Michael of Therapeutic Records in New Orleans) reported the following: "Thought I'd let you know you will be hearing more from the LOST SOUNDS. There's an album coming out on Big Neck Records. Jay (Reatard) said they were making him write a bio for a press release! His comments on that last REATARDS LP were ridiculous, so I can't wait to see this thing! In case your interested (and I know that you are), Eric Oblivian and I are doing a split release on a Bad Times LP (that's Jay Reatard, King Louie and Eric). You're gonna love it. Total KBD-madness!! It'll be out at the end of the year (I suppose).

Yakisakana Records (yakisakana.rec@wanadoo.fr) outta France is on the rampage, brining us two new releases. From Japan, in the tradition of SWITCH TROUT, GASOLINE and ESTRELLA 20/20, come THEE ANTONIO THREE. 4 songs of uncontainable Japanese rock 'n' roll thunder. Then, from Green Bay, WI, Yankisakana bring you the EVOLUTIONS. You know what to expect from these form LAST SONS OF KRYPTON—snow-melting, ear-warming, heart-stopping trashy rock 'n' roll with no attention paid to recording quality. Both are limited to 500 copies and come in silk-screened sleeves.

Personally, I can't get enough New Zealand and Australian Punk. That's why I'm so fired up about the new HENCHMEN LP due out any day. It's got 4 unreleased songs, plus their first 7" and 12". Expect thorough liner notes and expect them to go quick. It's limited to 350 copies.

Steve Baise is in yet another new band called STEVIE & THE SECRETS, who have a single on Sympathy that, like most of Sympathy's releases, is limited to 1,000 copies. Supposedly said single sold out immediately. Will it be better than LOS PRIMOS? Let's hope. Could it be better than the DEVIL DOGS? Doubtful. We'll see...

Remember FIRST ALERT, from the amazing *Chloroform* compilation or Japanese bands, from 1996? Well, their LP finally made it to the States! Rejoice! Get it! It's got a sharp, catchy edge that's blown through some raw distortion. I've only had the chance to listen to it twice, but I expect that with each listen, I'll like it more and more.

Two new LPs from the almighty Mortville Records (PO Box 4263/Austin, TX 78765). IGNORANCE PARK and the SECRET LOVERS are two LPs you absolutely need to give ample time on your turntable. This is especially true if you've been going crazy because all the "punk" kids at your school insist that the new acoustic GREEN DAY songs are punk. Play these for them, give 'em two black eyes and tell them to call you in the morning.

Just when you thought they couldn't move another inch, Munster has raised the floodgates on reissues. They're still coming out at pace that's nearly impossible to keep up with. It's not just Munster. There are also an incomprehensible number of replica bootlegs appearing, both 7"s and LPs. Here's the latest low down on what's out now, what you might have missed and what you should keep your eyes open for (or not).

First up, from those wild Spaniards at Munster (Apdo 147/Santurtzi 48980/Bizkai/ Spain/www.munster-records.com). Where to start? I highly recommend getting a copy of their catalog. Even if you can't read Spanish, you should be able to get the gist of things. It's enough to make any good rock 'n' roller drool. In addition to the latest on all their amazing reissues, Munster has killer shirts and buttons.

If you read the RADIO BIRDMAN book, you'll remember all the guys saying what a huge influence BLUE OYSTER CULT had on their music. Muster brings us "For the Heavy Metal Kids and the Yardbirds," a live LP recorded in '72. I say save the $17 you'd spend on this and go pick up any of BOC's LPs in the dollar bin at your local record store.

Post-NY DOLLS-era SLYVAIN SYLVAIN is spotty at best. However, the CRIMINALS (circa '78) 7" is not bad. I'm thus curious to hear "Bowery Butterflies," an LP of the CRIMINALS' '78 demo records. On heft 220 gram vinyl, which means if you mailorder this beast (or any of the Munster reissues), be sure to fork out a little extra for postage.

There were at least three old punk bands called the DOGS. Munster reissued the French bands' incredible first single, "Charlie Was a Good Boy." Unlike some of the stuff getting reissued, this one is worth the second-time around. Take, for instance, the reissue of the PLIMSOULS' "Million Miles Away/I'll Get Lucky" single. Sure, it's a great power pop single, but there are a number of harder-to-find records out there worthy of reissuing.

The SAINTS career took a serious nosedive (musically anyway) after their second album. As if to prove this fact, Munster has released a double LP of SAINTS material spanning for '77 – '99. If you have the first two LPs, save your money and instead pick up the stunning, long-overdue SCREAMIN' JAY HAWKINS and SCREAMING LORD SUTCH records Munster is putting out.

From the original madman of rock 'n' roll, SCREAMIN' JAY HAWKINS (and you thought Marilyn Manson frightened parents, ha! He's nothing compared to Hawkins) Munster serves up an outrageous live show in Olympia. Supposedly it's one of Hawkins' last shows, though I'm not sure when it was recorded.

Those of you who went to the Shakedown in Las Vegas all missed on what was to be the undisputed highlight—SCREAMING LORD SUTCH. Sadly, Sutch hung himself just months before his scheduled appearance. On the "Raving Loony Party Favourites" album, you have 10 songs and a 3-song medley that showcase the no-bullshit heavy horror rock action of Sutch and the Savages. Mister Mike "Ugly Things" Stax penned the liner notes. If you read the article on Sutch in the last issue of Ugly Things, you know that the notes alone will be worth the price of this record.

Tying the two together, Munster also released a split picture disc single, featuring both Sutch (doing "She Was a Cheat," by Lee Hazlewood) and Hawkins (doing "Frankly Speaking,"). Neither of these songs are on the new albums.

I think I mentioned this before, but I'll mention it again because I still haven't seen it released...Munster is putting out a "Best of Flipside," 4-LP box set that will come with a book. Bands include: DICKIES, ADRENALINE OD, MISFITS, NECROS, AGENT ORANGE, ADOLESCENTS, 7 SECONDS and many more. As the Munster catalog says, "Muy limitado!"

Prepare yourself for the next round of reissues of long-forgotten punk, care of Rave-UP (via Montecuccoli 13/00176 Roma/Italy/raveup@tiscalinet.it). What's in store? How about a whole LP of material from the GRIM KLONE BAND, the TAZERS and the PENETRATORS? The GRIM KLONE BAND's "Blank Space" LP includes their 2 singles from '78 plus the usual assortment of lost studio and live tracks. Liner notes by Major Matt Grim himself. The TAZERS were from Orange County, around '82. They released a super-rare single and an LP in '83. You get 'em both here. Rave-Up kicked off their label with a single by the PENETRATORS. Now the PENETRATORS are getting their due with an LP of not Killed By Death type Punk, but raw Back from the Grave style '60s garage slob. Recorded in '76 – '78, this album includes their singles from the '70s, plus never before released studio cuts.

Here's a run down of reissues of questionable legitimacy: HEARTBREAKERS "L.A.M.F." Yeah, Munster reissued a form of this recently. This is not the same. I supposed this is a straight-up boot of the original LP. The JOLT s/t LP. FINALLY! Fuck, this record has been long-overdue for a reissue. If you like the CHORDS, the JAM or anything remotely Mod, you should absolutely not pass this up. The reissue includes bonus tracks from their 7"s. LONDON "Animal Games." More UK punk from '78. MISFITS "Singles Collections." Tired of trying to track down the bootlegs of all the MISFITS singles? Don't have enough stock options to buy the originals? Here's your chance to get them all in one place, for a reasonable price. NEON HEARTS "Popular Music". Glam/power pop heroes only album with selected tracks from their 7"s. UNDERTONES s/t LP. Wasn't this just bootlegged a year ago? Maybe more of them have surfaced or...I don't know. It was never a very hard album to find anyway. Here it is if you've missed it the first, second, third and fourth time it's been available. WIDOWS "Balls & Bollocks". Debut LP from this notorious Finnish band. Includes bonus songs from their first three 7"s. The STANDELLS "Dirty Water" and "Why Pick On Me". Get these if you don't have the originals.

Be sure to check the Hyped To Death website (www.hyped2death.com), where you can get the low-down on the great CD-only compilation series put together by Chuck Warner. The series includes: Hyped to Death, Homework, Messthetics, Teen Line and Bad Teeth. All are CD-Rs and are, uh, "listening aids" for those who are interested in buying records from Chuck's stunning catalog of rare and impossible to find punk. Much of this stuff has never been comped, and guess what? These CD's are cheaper, have more songs and all around better than 90% of the comps coming out now.

This will probably have come and gone by the time you read this, but I thought it is worth mentioning away. I wish I could go (could've gone)...If you can't make it to New York City for this year's Cavestomp, you should make a point of getting to Columbus, Ohio on November 3rd and 4th. Eric Davidson of the NEW BOMB TURKS is putting together a weekend show called Capitol Punishment, with the help of Glazed Records. They call it a "Two Moon Spree of Killer Rock 'n' Roll." The shows are taking place at the High Five, a bar or club in Columbus. How's playing? You'll be sorry you missed it if I tell you...here's just a taste of the roster: GUILTY PLEASURES, ANDY G. AND THE ROLLER KINGS, TRASH BRATS, MYSTERY GIRLS, CLONE DEFECTS, SPIDER FRIENDZ, and one of my personal favorites, the BASEBALL FURIES!!! Email Glazed Records for more information: info@glazed.com

I know at least a few of you used to skate. Some of you might still jump on your board once in a while. Lately, Tom Hopkins and I have been making early morning trips to the area skateparks, reigniting my passion for skateboarding.

I fell out of the loop once the punk aspect of skating got overcome by the tidal wave of hip-hop/new school bullshit. I felt pretty out of place among the basketball shoes, flip tricks and overall push to make skateboarding easier for the general public to swallow. It didn't help that most the people I had once skated with stopped or moved or wholly accepted the new wave of skateboarding.

I've been draw back into skateboarding by all the amazing, mind-blowing parks in Northern California (http://skate.norcal.cx/) and Southern Oregon (http://www.skateoregon.com/). For the most part, particularly the parks in Oregon, are stunning works of concrete art. I swear I used to sit in math class and draw impossible skateparks that look hauntingly similar to these new parks.

Tom and I make early morning trips to avoid the large crowds these parks draw. Skaters, rollerbladers, bikers and worst of all, scooter-riders cram the place. But even a hundred little rollerbladers with parents in tow isn't quite as bad as a group of older skaters or bikers who've honed the art of vibing. I'm still getting used to it.

The punk aspect of skateboarding never, ever left. It's just become harder to find, which is for the better, really. Though *Thrasher* has long gone the corporate, ultra-glossy route, complete with 20 shoe ads per issue, magazines like *Concussion* (www.concussion.org) and Heckler (http://www.heckler.com/) do a great job of keeping the loud, fast outta control rough and tumble attitude in skateboarding.

I have serious problems with the directions some companies are pushing skateboarding. If I had the brain and unquenchable fire that my girlfriend Mimi has for exposing underlying motives and flushing out the consequences of certain actions, I'd have my hands full with the skateboarding industry. Not that it's ever been a bastion of ethical business practices or ever had any motive other making money. It's still ripe for criticism. What are the implications of certain companies pushing for a more mainstream appeal of skateboarding? How fucked up is it that www.boredsports.com and www.antix.com both have features on "hot women"? Not women that skate, but broads in bikinis. And why do they spend so much time sucking major labels cocks, reviewing fuckin Eminem and Britney Spears and bullshit like that? I guess I get angry because, like punk, skateboarding at one time really felt like it was a world created and ruled by US. As it becomes more mainstream, other people have taken over the reins, people who don't know fuck about skateboarding began calling the shots. To them, it's only about making money. That's always a recipe for disaster.

I guess as long as I can get on my board and skate, I guess it doesn't really. But then again, having to endure hordes of 11 year olds on rollerblades listening to "Who Let the Dogs Out," over and over and over again at a local skatepark, while their parents call the cops on three guys on bikes who just want to ride the park...I think it does matter.

Anyway, if you skate or used to skate and miss the punk rock aspects of it, check out *Concussion* and *Heckler*.

A few final notes...the X (Australian band) 7" I have been working on with Mimi is finally out. Four old songs (Home Is Where the Floor Is/Hate City/TV Cabaret/Good On Ya Baby) that appeared on various comps. $3.50 in the US/$5 elsewhere. Or, you can get it from Subterranean or Underground Medicine. Also, NOW! Records and I will be reissuing X's "Aspirations" LP in a few months...I know I've said this a lot in the past few years, but this time I'm actually gearing up to move, probably (finally) to New York City, unless I find a stellar job elsewhere.

That's all for this month.

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PETE MENCHETTI

The headline on top of the latest Reno News & Review (local Reno rag) provoked a vocal reaction from me. Reno, the greatest

city on earth? Apparently the editors don't get out of town much. If you ask me, the way this town has been run in recent years should be in everyone's manual of how **not** to create the greatest city on earth.

While the European Union is holding car-free days in over 600 of its cities, Reno is building strip-mall chain stores and freeways. Ask any longtime Reno resident. Today, people drive more and walk much less than ever before. Bike lanes are nice, but when they're alongside three-lane, stinking, high-speed car traffic, and one has to ride five miles to get anywhere in this sprawling mess, who's going to use them?

Much of the character of downtown — the only thing that will attract tourists when gambling is on reservations all over the country — has been destroyed. Historic, old brick buildings fall to make way for more stucco, more parking garages, and **imitation** heritage, like the Silver Legacy, a big, stupid, new casino that was built five years ago but displays placards reading "Since 1895". Isn't there a law against that?

Small businesses are closing left and right. P&S Hardware, the last mom-and-pop hardware shop in town, closed most recently. How are they supposed to compete with **five** new super-huge hardware megastores? During the corporate chain store invasion of the last several years, we've also lost a bookstore called Bold Print Books, the 25-year-old Washoe-Zephyr Food Co-op, Keystone II Cinemas (the last remaining independent movie theater), Insurrection Sound & Image (alternative record store that closed shortly after Tower came to town), and the Blue Heron health food restaurant, among others. In the end, those of us who'd rather support local businesses are left without a choice, and it becomes harder still for local entrepreneurs to compete with the chains.

What's sad about all this is that Reno had amazing potential to actually be one of the Earth's greatest cities. But most people in this town sit idly by and allow arrogant businessmen to run things. The Recall of the Mayor of Reno failed, but not for a lack of support, but for a lack of **labor**. We collected over 6,000 signatures in just two months. Anyone who's circulated a petition in Reno will tell you that's impressive. If everyone who said they were disgusted with the mayor did something about it and carried the petition, we would have had no problem getting enough signatures.

I reckon it actually doesn't matter who's in office down at City Hall. Until we get to **vote** on important issues, we'll be stuck with the same arrogance — because absolute power corrupts absolutely! I don't want to go to a meeting to give "public input" on how to build a movie theater. I want to cast a vote on whether it should be built at all!

That's the real problem, not just with Reno, but with this sorry excuse for a democracy we live under in the U.S.A. We all have opinions, ideas and visions of how things should be, but when it comes down to it, we're powerless. Sure, we can vote for this guy or that guy, but how do we know they're going to keep their promises? Look at Reno's mayor; a month before his re-election, he said he was "98% sure" the Mapes Hotel, an amazing old building on the river that people have been fighting about for years, would be saved! While circulating the Recall petition, I met several people who felt like complete jackasses because they believed the guy and voted for him! And we wonder why no one gets out and votes. What's the point?

Look at the upcoming presidential election. Ask people who they like best out of the five highest-profile candidates [Bush (R), Gore (D), Nader (Green), Buchanan (Reform), or Brown (Libertarian)]. Many people will mention a third-party candidate. But ask the same person who they're going to vote for and more often than not, they're voting their fears. "I'm voting for Gore because I don't want Bush to win." How can we choose a president when people don't even vote for who they believe in?

Don't be fooled. The U.S.A. is far from the "freest country in the world." When compared with democracies in countries like Switzerland, where citizens vote on issues every few months, ours is a joke. These days, the U.S.A. isn't run by people, it's run by money! It's a total disgrace to those who fought and died for it.

• • •

I have to say that I actually do feel like there's great reason to vote in the upcoming presidential election. A vote for Nader, even if he isn't going to win, can help the Green Party get funds for the next campaign. I don't care if Bush or Gore wins, they're both already bought and paid for. If you believe Gore's bullshit lines, you really gotta take your head out of your ass!

• • •

Just think, I started writing this column with the goal of writing a "positive" column. I've realized lately that I think pretty negatively most of the time. The problem is, I can't think of anything positive to write about! At least not here in Reno. I'm planning to be over in Italy for a few months in early 2001, so maybe you'll see some positive writings from me then. Next month I'll bust out my old 7 SECONDS records, maybe that'll help my PMA, and you'll see a positive column from me.

Our record shop here is doing all right, actually. We've been losing a shitload of money lately, but we've been working pretty hard and I think we'll be fine. We got a fancy Web page now at renopunk.com. Bands who want to come through Reno should get in touch — but only if you rock like fuck, OK?

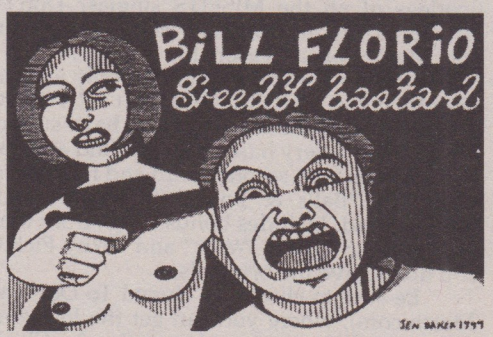
On another positive note, I finally started playing the drums, at age 26. The stupidest thing is that for years I've been telling myself that I'm too busy to play in a band, or dumber still, that I was too old to start. What the fuck? Most of the bands I love are full of old dudes. It only takes a year or two to get good at an instrument, so at age 28, I can be rocking, and I'll have plenty of years left in me. Hey, it's never too young to start rocking, so if you've found yourself thinking the same thing, pull your head outta your ass!! I wish someone would have pulled mine out for me five years ago.

• • •

Did you read Car-free Cities yet? This is a hugely important book and I'm going to keep plugging it. Carfree.com is the Web site, if you want to learn more. Copies of the book can be ordered from me for $30 postage paid. (It's a hardcover, $29.95).

Thanks for reading.

Pete Menchetti / Po Box 204 / Reno NV 89504 USA / pete@stickerguy.com



OK, so I spent the last column setting the scene for my initial impressions of the West Coast. I was 21, and to tell you the truth, I really only had exposure to New York kind of people. So I've been in a tiny VW Rabbit (I think it was a Mazda something or other but, lets face it, it was the smallest car they can make and still call it a car) with three other people who are just as crazed if not much more crazed than I am. We just survived a week of fatigue, a blizzard, traffic cops, genetically altered tortillas, poor driving (Amanda thought it was a good idea to back into six lanes of traffic to make a U-turn out of a strip mall parking lot) and some weird growths that appeared all over Little Mike. He went to some sort of doctor in S.F. and it turned out it was shingles, which is basically an adult form of chicken pox. He and Amanda blamed it on the stress of sitting in a car with me driving. I blame it on the fact that Mike hadn't bathed in a month. I remember thinking that the coolant was leaking on the engine and burning up when I realized Mike had just taken off his jacket. Anyhow, we pulled up to the house that my travel buddies set up for us. We sort of knew two people who lived there, but they went to Disneyworld for the week. So we met Christine, who was an attractive British-accented head of the house, Becky and Joey, who started out as roommates but had recently started doing it on an hourly basis. The only time we saw them all week was when they stopped to go to the bathroom or throw used condoms out the window, decorating the tree out front. Damn, I'm afraid of walking under trees because of a fear of flying bird poop. There was a large riot girl type named Amerella who had two cohorts, Melissa and Janelle. I don't think they lived there but they had a "band" and they seemed to practice bad girl noise all day; they didn't have a full guitar setup and

Janelle played drums without a kick pedal. (BTW, I don't remember these people's names but it's not important). The house was dirty but not the worst I've seen; I give that honor to this place in either Madison or Atlanta, both of which had more than a two digit amount of cats. Someone clogged up the shower silkscreening bootleg band t-shirts. That was groan number one for me; I can take anything except the ability to take a shower in the morning. Mike decided he was going to cook the first day there. He made this really bad spaghetti with like Ragu or Aunt Millies or some canned tomato sauce Tiny Tim wouldn't eat, and he added carrots and broccoli to it because his vegan lifestyle didn't supply him with necessary nutrients for life. All I noticed is that after about a minute after he turned the flame off the shit started rotting and stinking. People in California also think that coffee is made using twince as much coffee as water. Fuck it. I hate coffee, anyway.

I found it interesting what a bad neighborhood Oakland seemed to be. I'm not used to gangs and liquor stores instead of regular convenience stores. People in California don't care if they live in a high crime area, they only care if their rent is cheap. I figured out every single person living there was scamming the rent one way or another, either they were friends with someone else who lived there and slept on the floor, or they were college brats calling their parents to load up their bank accounts for them every month. It seemed that this sort of thing dominated the conversation as well. I don't have a problem paying two quarters for a bagel that didn't come out of last week's garbage. In fact I was amazed at how little money I was spending on this trip; in 30 days I went through less than $200, and I was spending more money than anyone in the car because whenever we stopped for a snack they couldn't eat anything.

Another thing that everyone liked about us is that we had a car. It seemed like the first few days were spent giving our house hosts rides to places. I didn't mind because, hell, they were giving us a place to stay, but it seemed to escalate each time, and I got a little fed up when I had to drop this girl Zowie off at a dark alley so she could purchase something in a small plastic bag.

OK, at some point a few days after we arrived, a whole bunch of our friends showed up from New York City. About ten or twelve of them came with bands that were on tour, and a few more flew out to meet up and join the party. My good friend Will Tarrant rented a great big Cadillac which this guy Charlie Epidemic (from NYC but really, really belongs in California) pissed all over the hood the second he found out it was a rental. Class. This is when things really started to go sour. About seven or eight more people decided to stay where we were staying, while the rest split up and found other equally dirty places. The riot girl contingent seemed upset that all these men had moved into their living room for two or three nights. They proceeded to practice their loud, crummy noise for hours on end. They also started giving each other make-up jobs that made them look like victims of domestic abuse. One of them asked Will to give them and their stuff a ride to Gilman St because the weird stalker guy that does the sound there offered to help them record a demo for free. Scam, scam, scam. Anyhow, Will and I were nice enough to ride them there and lug their shit inside. They then gave us a funny look when we started leaving. For some reason they thought we were going to sit around all day and watch them record so we could drive them back. Yeah, right. Will said something to the effect that he was on vacation and they could kiss his hairy ass. Will and I were sitting in traffic an hour later and a song came on the radio, I was like, "Isn't this a SWEET song?" and Will was like, "It sounds like the guy from RAVEN" the DJ then announced it was a SWEET song covered by RAVEN.

So we were nice enough to come back to Gilman a while later and pick up the CRIMPS or the SWINEGALS or whatever their band was called, and they ask if we can stop for Chinese food. So we stop and we're waiting in the car. Twenty minutes go by. I go inside the place to see what's holding up their order, and they're all sitting down and eating! At this point we decided that this place was fucked. Our friend Kevin, who until that week was a highly renowned NYC straightedge singer, decided to try alcohol for the first time on the plane ride. For all I know he hasn't been sober since. He spent the whole week making an ass out of himself and everyone around him, and to tell you the truth, he is the only reason we didn't all come home feeling like fools. The best part was every drunken stunt he pulled he recorded on his walkman, including going up to a lesbian couple who were making out and asking if he could touch them.

At this point I think my car-driving buddies had enough of me, and I felt the same. There's only so much garbage you can watch people eat and not get annoyed. I had to drive to Sacramento to return the car, so I finally got a break. I met up with crazy Mary at some strange place like a block away from the bus station. She had to give me $100 in cash, which was a final payment for the drive-away company and also served as my deposit return. I don't remember if she "forgot" to bring the money or what, but she was making me drive her home in her own car for some reason. It seemed like we were driving all the way to the other end of the city as well. Actually, I think she told me that she was afraid of getting lost or something, but it kept getting weirder and weirder. When we got to her house she wanted me to come in for coffee or something, and I was backing away like this lady's gonna try something. Maybe she realized that I threw away her toilet brush and replaced it with an exact replica. I jumped on some trolley and somehow found my way back to the nice dusty corner of the floor I had been sleeping on. That night we went bowling. (Well, we went to the bowling alley and me and this guy Aaron bowled. Everyone else thought $3 was too expensive and just sat and watched.) Anyhow, Aaron was a pretty cool guy, he was from Detroit and just moved there. He was supposed to on tour with some semi-popular pop punk band, but they blew four tires an hour into the tour and were probably too broke or too cheap to bother fixing them. Anyhow, Aaron was like, "Hey, do you need a place to stay? " and I was like, "Only if you have running water!" So I finally met someone in California who wasn't totally fucked in the head, had a real job, and although he needed to blast the MELVINS to go to sleep, it was good to have one good sleep after fifteen days of dirt and discomfort. By the way, I think Aaron moved back to Detroit like a month later.

OK, so I've been in Oakland for like six or seven days now, and that rancid pot of pasta that wasn't any good and smelled like a wet fart to begin with was still sitting on the stove. Someone finally noticed, and when they lifted the cover all the cats ran away. Some sick fuck, I think it was a guy in ECONOCHRIST, actually heated it up and ate it. Little Mike eventually moved to Oakland and camped out in the middle of a garbage dump and was known as the smelliest kid alive. I bet he still got more dates than me. I'm sure he had all kinds of stuff keeping the shingles company as well. Amanda drifted off into some psychotic lala land, for all I know. The last I heard she was squatting in Europe and wearing a tie. Those two seemed to love that place, I think the whole area just attracts all the freeloaders and loonybins from all over the world. Hey, I guess if I was crazy I'd want to live among my peers, too.

So that's my story. This is why I've had a grudge against California for a long time, and I admit the other times I've visited I stayed in San Francisco, the other side of the bridge. It was much better. I still would never want to live there, but at least I haven't been stinked out or threatened with old lady molesters or pots of week-old broccoli. Sheesh.

"Lick my balls bitch!"

I grab her ears and pull her face up between my legs. "No teeth!" I yell, slamming my knuckles into the side of her head. "You pray to those balls! You hear me?"

She whimpers a "Yes. I hear you."

"Well, I didn't hear you, cunt." I tell her. "What did you say?"

"Yes, sir. I worship your balls." she says.

I see my finger marks on her face, like lakes worn by glaciers into the landscape.

"Prove it!" I yell again, reaching down for a fistful of hair.

I crouch over her, spreading my legs as I force her head deeper between them. I push forward, blocking her nose with my genital skin. She sobs in her struggle for air.

"Suck here." I yell down at her, letting my spittle drip over her head. "That's the best air you'll ever have."

I'm over her. Completely controlling. Standing over her head, over her naked body. I shit. I just let it loose. Let the brown toothpaste consistency run down her chin. Onto her neck. I can feel her suppress a gag.

I push against her forehead, smashing the back of her head against the concrete floor.

"You gag on my shit?" I yell. "You gag on the beauty that comes from my body? You gag on what you should be begging for?"

I slam my boot into her side. Then I press the sole against one of her naked breasts. I step hard and twist, like I'm putting out a cigarette.

****

We're watching Smerley Nordlock. He's just back from The Banana Republic. He's wearing his khaki Bermuda shorts. His camera HANGS around his neck. He speaks into a pocket tape recorder, recording his impressions, his adventures. We share them immediately. We follow him as he puts on his pith helmet and hikes to his destination.

We wait with beating hearts and faint breathing as Smerley nears his goal. We listen with him as he hears the sounds, smells the smells, sees the sights. We're together with him as he walks through the arch to Prospect Park. Yes, he's in Brooklyn, ready to start his adventure. And we're along for the ride.

****

I think Carl Jung called it *synchronicity*. That's when a lot of related stuff happens simultaneously. Since there's so much going on at the same time, related things are always around us. But it's when we start noticing them that our consciousness lifts itself to a new level. It's as if the world is sending us a message. That's what's been happening to me.

First, I get word of a homo effort to block the TV version of Dr. Laura. Next, I get a mailing from the B'nai Brith Anti-defamation League. In it, there's a leaflet entitled *Hate on the Internet: A huge and growing threat*. They talk about how some internet cases have been "successfully" prosecuted through anti-free-speech techniques. Others, "unfortunately," can't be censored. The solution? A "Hate Filter." You install it on a computer to keep out the ideas of those nasty guys.

Why would you want to install this filter on your own computer? If you don't want to go to a site, you don't go. Ah, the kids! Yes, it's to protect the kids from access to these bad words. Bad ideas.

Next comes yet another MRR letter about Joe Gervasi and how he's so evil for offering videos that include unpleasant sex acts. Unpleasant for the writer, that is. You can judge for yourself by getting an email catalog from Joseph. Ask for it at: gervasi@pocketmail.com.

"Mykel Board you stay out of this," says letter-writer. Fat chance.)

Next, the election-year senate investigates Hollywood for "marketing R-rated movies to kids." What the fuck? The rating system is supposed to be voluntary from the get-go. So what does the Senate have to do with how its used? Pretty nasty, chill-sending stuff, there.

But wait, there's more! NOW (what the hell am I doing on THEIR mailing list?), sends me a notice entitled *Victory for NOW's Campaign*. It starts:

ABC News recently announced that Rush Limbaugh will not co-anchor Monday Night Football. We can't help thinking that the firestorm of letters, phone calls, and e-mails we stirred up had a little something to do with their decision.

Oi vey!

Finally, comes something from David Steinberg. He writes a weekly sex-based email column called *Comes Naturally*. You can subscribe for the asking by sending a message to: eronat@aol.com.

Steinberg is almost always right. He's got a positive sex attitude, and was, I thought, pro-porn. In this column, though, he writes:

In these times when so many hypocritical, antisexual moralists and self-serving politicians are trying to wipe all graphic depiction of sex off the face of the earth — in the name of morality, decency, and saving the children from abuse and degradation — it's easy for those of us who go around defending sex and sexual freedom to feel that it is our social and political duty to defend the content of all pornography at all costs. It isn't.

We don't, for example, have to defend pornography in which people are blatantly cruel, nasty, dismissive, or even inconsiderate, to each other. We don't have to defend pornography that is blatantly, even proudly, misogynistic — pornography that celebrates and makes sexy, hating and disrespecting women. We don't have to defend pornography that is blatantly racist, that reinforces the notion that people of color don't deserve to be treated with the same respect and validity that white people take for granted. We don't have to defend pornography that celebrates forcing one's sexual desire on an unwilling partner. We don't have to defend pornography that reinforces the still remarkably popular notion that women are put on this planet to be the sexual playthings of men, to be used for the gratification of male desire while women's sexual feelings and desires are conveniently ignored or trampled.

Originally, I was going to make this one of my typical boring *censorship-is-bad* columns. I have the ammunition. But there's something deeper here than ho-hum ACLUdom. It's hidden in the NOW and B'nai Brith messages, but it's there.

It's right up front in the *Comes Naturally* column. And that's what got me thinking. When I asked David for permission to quote his column, he wrote me back:

Sure, feel free to quote from the column. I'm not surprised that you disagree with me. Just don't imply that I'm advocating anything like suppressing or censoring what I consider to be bad porn, because I'm not.

Nope, I'm not claiming censorship. I hate Mormons, but I don't think the Government should prevent them from building kitschy architecture.

Instead of writing about why we need to protect speech we disagree with, I want to write about why extremes, especially pornography extremes are so important. Why they need to be supported— not just on the basis of free speech, but because they provide a service not available from your local Mormon.

At the start of this column I wrote a fantasy. A domineering ego-centric rape fantasy that has flitted through the mind of any males old enough to have had a wet dream. It's rape. Pure and simple: violent possessive rape. Any women I know, at least those brave enough to admit it, have also had rape fantasies.

Besides rape, I've had fantasies about murder, suicide, and self-castration. The existence of these fantasies doesn't mean I want them to happen. These are FANTASIES for me, because I know (or at least strongly hope), they WON'T happen.

All of us have a dark side. We have this malicious evil part of us that is buried more or less deeply inside. These areas are fine if they remain in our minds. Sanity separates the dark fantasy from real life. No fantasy is bad. Nothing you can imagine is hurt by that imagination.

The title is *The Evil Within*. It's my favorite Kirk-based Star Trek. The Captain steps into the transporter. Fsssst. MALFUNCTION. He's split in two, cut along the line of imagination.

There's the evil Captain Kirk and the good Captain Kirk. One, the dark side. One, the light side. Only thing is, the good Captain Kirk can't function. He can't make decisions.

"Maybe that will hurt someone?" "Maybe I'm not being fair to the Klingons."

The good Kirk's an emotional cripple. Only when the two sides are reunited, is he the same smarmy, alien-boffing, bad actor that we know and love.

So it is with all of us. We NEED our dark sides. Our forbidden fantasies. We need those awful things we dream about but would never do. Those evil desires make us whole. They provide our sense of power, adventure, imagination.

Now, let's look at porn. Thousands of porn videos come out every year. Most of them are as thrilling as a trip to Brooklyn. If I wanted to see ugly guys fuck bored women, I could get a mirror. My imagination outpaces 90% of porn. I don't watch sex movies to see my life. I watch them to see my fantasies. More than that, I watch them to explore the underside, the forbidden, the parts I can't (or at least shouldn't) explore in real life.

It's nasty to be violent, self-centered, brutal, misogynistic in real life. Those qualities still exist. They are part of a fantasy life that powers creation. Of course, I shouldn't ACT on them. I can still explore them, though. I can still SEE what they're like. I can still maintain that dark side— even jerk off to it, through porn.

David says in a further letter to me, *we agree about porn that*

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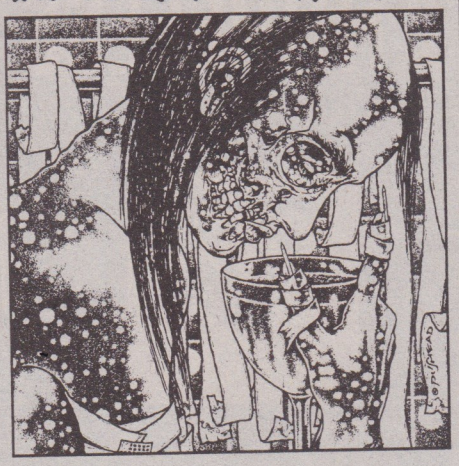

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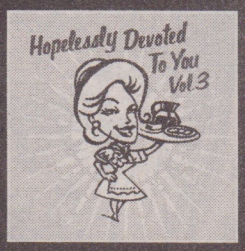

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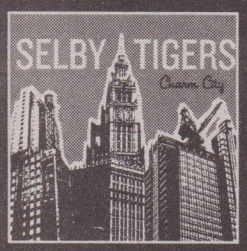

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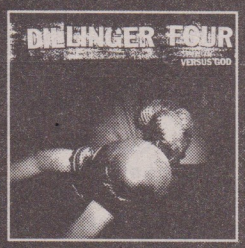

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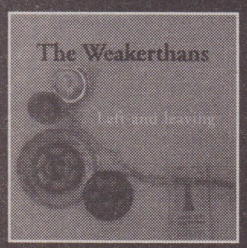

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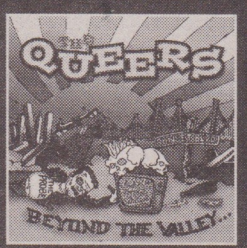

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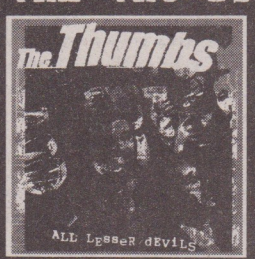

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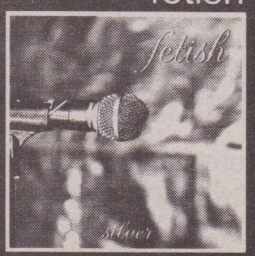

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has a point to make about the darker parts of the erotic psyche. Story of O, films that really take a look at, or include, s/m. Behind the Green Door was a wonderful film. Those films are not the ones that bother me. It's the ones that are just casually nasty, where the women are treated, blandly, as meat, not to make a point but just because that's the unspoken attitude of everyone on the set. A lot of Japanese porn, for example. Max Hardcore. Not films where people are acting the role of someone who's not having a good time, but films where the people (almost always the women) are really unhappy. (I know from speaking to some of the women who have made films under circumstances like these, that they are often tricked and manipulated into situations they really don't want to be in,but are too timid (and young) to get themselves out of.)

So David and I are off to Egypt. We've both got on our Banana Republic safari jackets. We've hopped a camel and gone to The Pyramids. I stand in awe at the great architecture. I'm humbled by the amazing feat of so many people building so perfect a building so many years ago.

Aw struck, I'm unable to speak for a few seconds. I rocking back and forth on the camel hump, marvelling at the perfect triangles.

David, on the next camel, clears his throat. I turn to him.

"Let's go." he says, "I can't take this."

"Why?" I ask. "Don't you think this is the most incredible thing you've ever seen?"

"Incredible?" he says, "Don't you know it was built with slave labor?"

Double oy vey!

The point? We can BOTH admire something, yet condemn the way its made.

I'd jerk off to a snuff film if there were one. But faster than a 60-second blowjob, I'd help the cops find the gals who made it.

I know the argument. Buy these movies and you encourage more being made... but who buys? We get 'em from friends, from fourth generation bootlegs. From Pakistani store owners who bootleg them themselves. From Joe Gervasi, who's not exactly paying licensing fees. We don't support them. We admire them.

These films have value. They make us whole. They let us see what's really inside, deep inside and (thankfully) hidden from the rest of the world. That dark and evil side is there in all of us. We can explore it. Learn from it. Use it. Or we can ignore or suppress it and become a Good Captain Kirk.

Annie Sprinkle talks about how during the 70s, most porn films included a rape scene. It was one of those expected sequences. Later, governmental pressure and Sexual Correctness eliminated these scenes, but rape itself just kept on going.

Ms. Sprinkle also tells (is this from the *Consenting Adults* movie?) how in Africa, certain tribes have ritualized rapes in their religious dances. They also have almost no rape outside of that ritual.

If something is common, and cross-cultural, we can guess that it's somehow basic to humanity. If, for example, we find that Americans, Hottentots, Eskimos, and Norwegians all pick their noses, we could say that nose-picking is one of humankind's common features. That goes even if Americans use their index fingers, Hottentots their thumbs, Eskimos their pinkies, and Norwegians their big toes.

Likewise, we have cross-culture ritualized rape. In movies in the U.S. In dance in Africa. In all-too-reality in Bosnia. We can say that rape too, must be a common feature of humanity. This despite its many forms of expression.

The great debate: liberals and Buddhists say humankind is basically good. Conservatives and Christians say deep down we're scum. Both are wrong— and right. We're all of it and more. We're complete and complex beings. We fulfill our humanity when we become aware of that complexity.

I have this video of a guy, gagged, arms tied behind him. As we watch, two leather-clad women nail his balls to a ladder. In another video, a girl gives a pig a blowjob. In yet another, a young not-so-happy Japanese woman is tied, ankles to wrists. Two men raise her on a pulley, above the ground. Then, they inject a milk enema. Soon it spurts white across the room. I want to see this. This is the deep, the hidden, part of me— and you, if you're willing to admit it.

The ideas of extreme racists, anti-Jews, anti-homos, other ideas of hate and violence. These interest me. They're part of the human psyche. They're a deep dark part that needs some light on it. Let's see it. Let's know it's there. Let's have it touch the front of our brains. Of course I think these ideas are bad. Just like rape is bad. But if they exist, I want to see them.

When I explore Mongolia— the world's deepest reaches interested me most. When I explore my sexual psyche, I feel the same. I want to spew my seed in sexual Mongolia, not in Brooklyn. No filters for me thanks. I want to celebrate the evil within.

ENDNOTES: [*Visitors to my website: www.MykelBoard.com or subscribers (email to: god@MykelBoard.com) will receive a few extra endnotes. There are just too many to keep up with.*]

—>*As if you need another reason to vote against Gore dept:* US News & World Report (Aug. 14) reports that Al Gore "*loves to strap a cellphone on is his belt.*" Bush, by the way, hates the things. I don't yet know what Nader thinks of the evil machines, but he's got my vote anyway.

By the way, Texas, New York, Tennessee, California, Utah, Washington DC and Massachusetts all have already made their presidential choices. Gore or Bush leads by a double digit margin in each of those states. If you live in one of them, and vote for Gore or Bush, you're throwing away your vote. The candidate is chosen already.

I'd like to see EVERYONE vote for Nader. But some lame-oes amongst you still think it makes a difference who wins. Well, if you live in the places listed above, *only a vote for Nader* will make a difference. You have a chance to give him the five percent he needs for matching funds and a real voice in the government. Anyone who loves music who votes for Mr. Tipper is scum. If you live in those states and still vote for him, you're stupid worthless scum.

—> Oh yeah, among my past archives is this one about Rock and Wrestling put by the *Rock Out Coalition:*

Spearheading the move to have wrestling censored on TV is the Parents Television Council (PTC), headed by the well known enemy of free speech and expression, Brent "Bozo" Bozell. We all remember this yuck as he appeared on Crossfire and other yap-shows back in the early days of the music wars, fanning the flames for the PMRC and other self-proclaimed moralist groups.

But what really convinced me that the movement against the censoring of wrestling was one that ROC had to get behind and support happened when I took a look at some of the folks who sit on the PTC's Advisory Board. Hey all you battle weary troops of the music wars, do any of these names ring a bell? Senator Sam Brownback (R) Kansas, Senator Joe Liebermann (D) Connecticut, and, are you really ready for this one, C. Delores Tucker.

For those of you who may not know, both Brownback and Liebermann chaired hearings in Washington where further attempts to restrict popular music were schemed. And C. Delores Tucker has been stomping around from state to state for years with her anti-rap rant. Boy what a cast of characters we have here. All that is needed to make these bedfellows a real happy bunch is William Bennett and Tipper Gore.

Dija catch the Lieberman reference? Still wanna vote for him?

—>*Moral dilemma dept:* Here's the news:

Cops arrested a Roman Catholic priest, the former president of St. Thomas University. They charged the Rev. Patrick H. O'Neill, 60, with soliciting a prostitute.

The cops say Officer Albert Guerra was working undercover July 5. O'Neill offered him $100 "for sex acts."

It always makes you feel good when priests get busted. But after the initial bliss, we gotta think. Do we really want cops setting themselves up so people will offer them money for sex? Do we really want to support entrapment? Do we really want to make criminals out of people who consent to anything?

It's tough. We gotta bite The Bible on this one and back the priest. After all, badguys have rights too. Or they should have.

Hi, motherfucker! Thanks to everyone who took the time to answer the twenty questions about me. It is my honor to now give you the correct answers, the winner and reveal the best answers I got from people.

1. What am I going to be for Halloween this year? Answer: Albert Einstein!

2. What was I for Halloween last year? Answer: The Hamburgler

3. Who is my favorite Fraggle? Answer: Wembley fraggle. I even named my hamster (RIP) after him.

4. Why did my old band Keystone get kicked out of our last show ever? Answer: Fireworks, and it was at a basement show in Madison, Wisconsin! Several people thought it was for running across the street mid show, kicking open the front door of a fraternity, walking in and soloing with a wireless guitar. That was actually the amazing Brian Keystone who did that. It was in Los Angeles. But we weren't kicked out. Well, he was kicked out of the frat house. Then he went up some stairs on the side of the house and went in that way.

5. What do I look like? Answer: There is no real right answer, but here's what most people said: awesome, super cute, angry Chinese baby (Kerrie Scher), an elf (Monica Schlaug), or a fag (everyone else). But a lot of people I meet say Thom York, which is the biggest insult I could think of.

6. What do I do for a living? Answer: Not a whole lot. Just about everyone got this one right. I sit around all day drinking V8 with Tabasco and sometimes I write things and wait for a paycheck in the mail.

7. Fill in the blanks: _ ___ _____. Answer: I am GAY or I love shopping. Almost everyone who answered the questions got this one right.

8. What celebrity do I live three blocks from and what do I plan to do to him? Answer: Glen Danzig, root through his trash.

9. What celebrities am I obsessed with and why? Answer: Gary Busey/Nick Nolte, Clea Duvall, Nicholas Cage, Robert Deathrage (surprisingly correct answer by Hippieh8@aol.com),

10. Why did I almost get fired from my last job? It was for accidentally sending an e-mail to the entire company that said "FUCK YOU!"

11. How would you describe a typical day in the life of John Ringhoff? Here's the best answers I got: "make, eat a burrito, shower, make in the shower, watch TV, dick around on the Internet, think about stalking the That 70's Show girl, jerk off to that thought, go shopping, make, fall ass backwards into some random awesome job that you never get paid for, go out, get drunk, make a bunch more times, do something awesome while drunk like fall in bushes, go home, drink more, take a bath, watch a movie, make, pass out, dream of sugar plums, make." (Jason Fontana) "wake up late and hung over, cook up some meat, watch TV, write some shit occasionally, wait for roommates to get home, go get drunk." (Mike Joyce)

12. What bar do I hang out in and why? Answer: Ye Rustic Inn. Because it fucking rules. I was in there the other night and saw someone buy a pitcher of Red Bull and Vodka.

13. What posters are on the wall of my bedroom? Answer: two Oasis posters, one Rolling Stones poster, a few small pictures of the Rolling Stones, Portishead poster, dark crystal poster, big picture of myself, two The Who pictures, one picture of Tom Waits (framed). Another correct answer: "about a dozen of those fantasy posters with unicorns, crying French girls in white-face, there's that one with the wine glass draped with pearls and the misted red rose, etc." (Vernon Holly)

14. Who is Mike Joyce and why? Answer: Mike Joyce is a figment of my imagination. He does not really exist. So all of you who think you're hanging out with Mike Joyce or you're chatting with him online, guess what? You're talking to a fucking hologram that is being projected out of my ass. Other answers accepted: freckles. Why? Mike Joyce's dick is the meat shits.

15. What are my favorite foods? Answer: burritos, sandwiches, hot dogs, pizza, hoagies, scotch eggs, pretty much anything with a fried egg on top of it.

16. What would I do with one million dollars? NOBODY got this one right, which surprised me. I would throw the world's largest pizza party. I don't know how my friends wouldn't know this answer because I talk about this all the time.

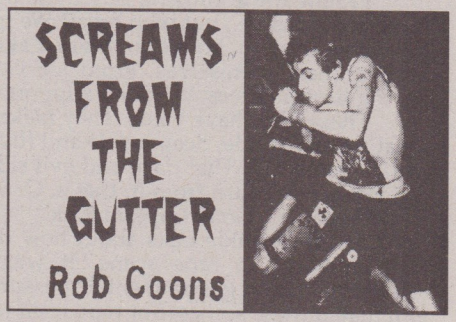
17. Have I ever eaten a pupusa? No!

18. What is the best thing I've ever done? Answer: push Brett Schultz in front of a car. One time we were at the Ontario Mills mall and there was a car slowly going by in front of us and at the last minute I shoved Brett in front of it out of boredom and it almost hit him. Even Brett said "You just pushed me in front of a car! That was awesome!" (Joe Prtichurd was the only person to get this right). The close runner up was the time I saw Danzig opening his front gate and I ran up and made a fart noise then ran away.

19. What is my favorite sandwich? OK, either the Monte Cristo (a lot of people got that one right), or this one at Café Luna that's prosciutto, salami, arugala, buffalo cheese and lettuce on pannini bread. It has the best sauce on it.

20. What is the most I have ever drank? It was when Keystone was in New Orleans, and I actually wrote down everything I drank. Here it is: split two pitchers with people for dinner, one rum and coke at some mall, one rum and coke at Lafaettes bar, 22 oz. Bud Light from some walk up bar, two Red Stripes at some bar off of Bourbon St. where they had Tom Waits on the jukebox, one white Russian at place we had dinner. I also drank half of Ed's hurricane there, one Red Stripe and one Boddingtons at Molly's Tavern where I put more Tom Waits and a bunch of New Order on the jukebox, 30 oz. rum and coke at some dance club, one beer and one jello shot at a pizza place, one rum and coke at a different dance club, a gin and tonic and a rum and coke somewhere upstairs where I hung out on the balcony and got loud, one hand grenade at Tropical Isle (the quote, unquote most powerful drink in New Orleans), then we went to some nudie bar and I got three more rum and cokes. Then I threw up in a bathroom at some resturaunt and ate a poor boy, then argued with a bartender about the Spice Girls.

The winners are Mike Joyce, who is my roommate, and Kerrie Scher, who is my ex-girlfriend. The two are arch rivals, by the way. They will be splitting a grab bag of treats from my bedroom. Well, I guess that's my fucking column, asshole! Write to me <mailto:johnr@whiskyagogo.com>johnr@whiskyagogo.com 4446 finley ave #201 Los Angeles, CA 90027.



Well, after taking last month off for a vacation I am back in full swing. Before I get into all the rad music that I have picked up or was sent my way, I just have to talk about the somewhat recent NO JUSTICE show at Gilman Street. There were actually six bands playing this show, including RAW POWER and CAPITALIST CASUALTIES. But the bands I want to talk about are LIFE'S HALT, WHAT HAPPENS NEXT and the amazing NO JUSTICE. If my memory serves me correctly, Max discussed them in a column an issue or two back, but I just have to say something more. This was one of the most positive and energetic shows I have ever seen in my life. There was no way you could have watched those three bands and not left Gilman with a smile on your face. Both the crowd and the bands were going ballistic, whipping everyone into a mindless frenzy of stage dives and dog piles. And NO JUSTICE....holy shit! Something about that band makes people go nuts. Their musical style centers on mid-80s youth crew, and they have a great stage presence with tons of energy that is really easy to become absorbed in. Their singer is a madman jumping over and off of everything in sight. Sometimes I wondered how he could even keep the microphone in his hand. I know that they have a 7" out called "Still Fighting" (Underestimated Records, PO Box 13274, Chicago, IL 60613), which I have and it is really awesome. You should pick that up, and if you ever get a chance to see these guys live, do yourself a favor and get to the club ASAP!

Speaking of hardcore bands. If you are a hardcore band trying to get a show in San Francisco, all I can say is good luck! We are hurting terribly for venues. I know that the last three times BOTCH has tried to get shows here, there have been complications. One time they had to play at this crappy bar in Oakland. And though they rocked the house, from what I understand they were very uncomfortable playing a bar show. There was almost

nobody there due to poor advertising, location and the unfortunate denial of underage attendees to the show. And the last two times they couldn't get a show at all in the Bay Area. Another time they played about 70 miles from San Francisco because they could not find a venue. And now on their most recent tour they are skipping the Bay Area altogether. I am just using BOTCH as an example of how dire our situation is for venues. Of course, we have Gilman, but unless you are booking your tour months in advance and are going to be in the Bay Area on a weekend, you have little chance of playing there. And Mission Records only has weekend shows as well. I would love to help the situation in finding a place for bands to play, but I unfortunately have neither the time nor resources to help out. I am not quite sure what a good solution would be, but I sure am nervous about the future of hardcore shows within the Bay Area.

CIRCLE OF DEAD CHILDREN – "Exotic Sense Decay" EP - Wow, this five piece from the East Coast crank out some of the most crushing grind-death metal I have heard in a while. They have a solid mix of charging blast beats and slow, pulverizing parts as well as high and low vocals. Speaking of vocals, they make it very clear that the vocal chord shredding power of the vocalist used "zero vocal processing." On top of it all, there are some pretty twisted mind-fuck, head-scratching lyrics going on here. Overall, this is a damn strong release, and a strong follow up to their "Starving The Vultures" CD that came out on Willowtip Records a while back. Oh, and I almost forgot to mention, it comes on a really sharp-looking picture disc. (Robodog Records, 12001 Aintree Lane, Reston, VA 20191 /www.robodogrecords.com)

GOB – "The Kill Yourself Commandment" EP - Surprise! Surprise! I have heard a couple of things that GOB has put out and I have never been that impressed. But for some reason this full length really grabs me by the throat and will not let go. You get some fucking killer, throbbing hardcore that rolls, dives and jumps right back at you. The brutally choppy music never breaks pace, charging forward from the time the needle hits the record to the very end. Pained vocals belt up some twisted mind vomit. This is fucking painful to listen to, and the band should take that as the highest of compliments. The record is on cool purple-swirl colored vinyl and the cover art looks great. Killer! (Satan's Pimp, PO Box 13141, Reno, NV 89507)

HAPPY DAGGER – "Flying And Stinging" EP - What a strange name for a band. HAPPY DAGGER? Uh.....ok. Seeing as the layout looks exactly like a Hydra Head record I figured I could guess what it was going to sound like. With that said, let me say that this record is really all over the place. It is a weird mix of emo and hardcore. The first song has elements of 25 TA LIFE, especially the choppy vocals. Then they go into some elements similar to CONVERGE, where the singer is singing instead of screaming. (Fuck, the first time I heard that style of switching from brutal metalcore to super mellow singsong stuff, I thought it was cool. But now every fucking hardcore band under the sun uses that style and I am over it.) Then they go straight into some rhythmic emo keeping the listener as confused as possible. This continues throughout the record. And in the end I like about half of the record and didn't care for the other half. Go figure. (Bleeding Parade, Inc., PO Box 5791, San Diego, CA 92185-5791 / discogod@hotmail.com)

PERUKE – "Please...Mess With Texas" CD - Hmm, from what I can gather these guys are a two piece from Canada who liken themselves to "Curmudgeon Rock," and they don't like Texas. Plus, they have the longest song titles I have seen in a while. Such wonders as "Every Single Vocalist Who Has Ever Been Even Remotely Influenced By James Hetfield, Eddie Vedder or Philip Anselmo Should Fucking Die! Die! Die" I think the songs titles are longer than some of the songs themselves. The actual music is basically a barrage of hard and heavy blast beats. No frills and no spills. And all is damned if I can't figure out who the vocalist reminds me of. This has to be the stumper of the month. (Guts, Apt. 301, 2634 Quadra Street, Victoria, BC, Canada V8T4E4)

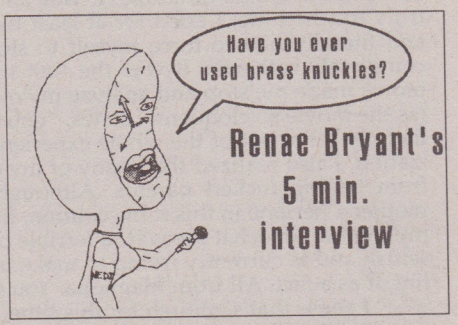
RUINACRE – "Reinforced Lies" LP - All the elements seemed to be there for a good record. Rough and tumble hardcore with tons of time changes and fierce vocals. The artwork on the record cover and the booklet were top notch. But for some reason the recording was amazingly bad. The music sounded hollow and the drum mix sounded muffled. Plus the vocals came across pretty weak. Maybe this was the effect that the band was going for, but it didn't work for me at all. I tried hard, but in the end I just couldn't like this. (Satan's Pimp, PO Box 13141, Reno, NV 89507)

TEAR IT UP "I Don't Care" – Demo Tape - Fuck yeah, this is most of the guys from the amazing punk band DEAD NATION that put out that killer full-length not to long ago called "Dead End". This picks up where they left off. Blazing thrash that sounds like it came out off of the "This Is Boston, Not L.A." album circa 1982, but instead it's Denville, N.J., circa 2000. This shreds, and I can't wait to hear their first release, which should be a 7" on Havoc Records or a 12" on Deranged Records. Keep an eye out for these guys! (Tear It Up, 59 River Road, Denville, NJ 08734 tearitup666@hotmail.com)

TREPHINE – "Pat Robertson In A Lake Of Fire" CD - Simply put, this is great metalcore. They have got a furious hardcore style that locks into a mid-paced pattern of pummeling drums and fierce dual guitar breakdowns. (Think about somebody like BURIAL GROUND) The production is deep and powerful and the vocals are crushing as well. In all honesty I have become pretty burned out on this style, but these guys rage super hard. On top of it all they threw me for a total loop with fairly decent cover of GORILLA BISCUITS "Stand Still".

($6ppd: +/- Records, PO Box 7096, Ann Arbor, MI 48107)

Well, that looks like it is it for this month. I just want to say thanks to all the people who take the time and energy to send records and CDs in to me. As always, I can be reached at the following address: PO Box 13085, Berkeley, CA 94712 or by e-mail at xgoatcorex@hotmail.com.



So, my life has been reduced to teaching, being taught, reading and writing. If I'm lucky I find time to eat and occasionally fuck. I am officially a graduate student in Educational Administration at UC Riverside. I am taking 14 units and each one is spanking my ass each day. I keep telling myself "It's only nine months. It's only nine months. You can have your life back in nine months." Needless to say, the only exciting stories I'll have for quite awhile will deal with education.Anything more than that and I'm sure I'll have to pay for in late nights reading lengthy academic texts. I complain but I am very excited to be learning the history of our educational system. If anyone else is interested I can recommend one text so far to get your mind spinning: "Left Back: A Century of Failed School Reforms," by Diane Ravitch.

I am still looking for the right band. It's just about as hard to find a good band as it is to find a good man. Just joking, couldn't resist. Anyway, before I started graduate school, I tried out for probably ten different bands all luring me down with promises of something hardcore. I'm sorry, but heavy metal is heavy metal and hardcore is hardcore, and many people don't understand the difference. I have been told that a certain female-fronted punk band in LA may break up, so I may start playing with them once I am acclimated to school.

Trying out for these different bands reminds me of my recycler queen days when I was 18-21, trying to find a band. I remember calling this number and the guy giving me a big song and dance about his awesome band, etc. So I drove out to Irvine. I arrived, parked and began walking to the apartment. Suddenly these two very strange characters approached me. These guys were probably 40, complete with receding hairlines and tight blue jeans that were stuffed into their boots (like girls in the eighties used to wear them). They asked me if I was Renae and told me they had to drive to such and such city to pick something up. They invited me to come along. This was one of those instances where my gut feeling, my woman's intuition, spoke to me loud and clear. It said, "Renae, don't you dare get into that truck with those fucked-up looking guys." For once I agreed and responded, "No,

that's okay, I'll just wait here for you." They proceeded to tell me that I could wait in their apartment for them and poited out which one it was. I waited until they left and walked to the ominous building. I walked into the apartment to make myself at home in. At once I saw.....nothing. It was a stripped down apartment with nothing in it. I walked over to a closed door and opened it. At once I saw....a futon surrounded by a dozen open porno magazines. Oh shit! I stayed long enough to write a note asserting that I had to go. Then I left. There wasn't a doubt in my mind that these two guys were going to attack me. I drove home with that feeling in my stomach. You know the one you get when you know you just narrowly escaped something horrendous. I went home and thanked my lucky stars. Then you would never believe what happened next. The freak had the nerve to call my house and leave a message on my answering machine asking me to send a photo of myself to him. Sure, buddy. Future female musicians: be careful when you're out there trying out for bands. There are a fuck-load of freaks out there.

Next, I almost forgot that everyone has to see Magnolia. Okay, I wasn't cool enought to go see at the theatre, but I did catch it on pay-per-view. This movie moved me in a way that only one other movie has moved me in all my life, Cinema Paridiso. Magnolia is this amazing movie that gave such a voice to children that I have never seen done before on screen. There was only one child in the movie, but there were these adults, and when they spoke, they were speaking for their lost childhoods or loss of innocence at the hands of adults. It was an amazing work of art that truly touched me. I cried for at least two hours after watching it and literally had to force myself to stop crying. It was therapy, completely cathartic. It was the first time in a long time that a movie made me stop and analyze my own life, especially my past (as the movie so eloquently states, "you can't escape your past"). I literally came out of the whole experience having a true self-realization. I also realized that many of my own intimacy issues stem from having fucked parents. Although I have called my own mother a herione in this same column, this movie forced me to see my mother for what see was: a terrible parent who was extremely selfish and is currently trying to make up for that without admitting it as a fact. All from Magnolia. You should see it, too.

I geuss that's enough for this time. By the time you read this we will have a new President. I hope you voted. You can reach me at webmistress@ontherag.net or PO Box 251 Norco CA 92860-0251.

I am still accepting submissions for the 32 female-fronted band compilation I am doing. Please send your music.

So I'm writing this prematurely so I can meet the deadline before I leave for Japan. In addition, this column starts with a long winded spout-fest...so if you want the thrash, skip ahead to the music reviews. If you want ranting and raving, then here ya go:

This topic is related to the column that I wrote a couple of months ago about how being involved in bands/label/shows/etc you get to see another side of the scene, or at least have a new reflection on it.

One main thing that has occurred to me is the inconsistency between our collective values (one could argue if we do have a collective meeting point as far as ethics are concerned) and the operation of our scene.

Confusing? Let me explain where I'm coming from:

Erba expressed to me last year that he felt that this scene has failed to catch up with the times as far as finances were concerned. Basically that we were selling ourselves short. I started to think about our conversation and started to agree with him completely. We've had clubs shut down every year, while we're still whining when the $5 door charge might be raised. Distributors and (self proclaimed) DIY punks will complain if an EP goes over $2 wholesale. A professionally screened shirt is sold at a show for $8 and people say its a rip off.

Now I know I'm going on thin ice, but hear me out. There are some exceptions to what I'm trying to get across, but for the most part, we have sold ourselves short. I'm not talking about Victory, I'm not talking about the bigger Garage punk labels, Fat Wreckords, or whatever.....I'm talking about the stable, yet small DIY labels and distros. I'm also talking about the local clubs that we have become so attached to.

Let's take an example....Gilman Street. COsts $5, and has always cost $5. While the sound system might need some repairs, or the facility itself needs repairs, we, the scene, refuse to pay an extra $1 in order that they can save up to buy some extra supplies. They might be in the clear now, but what will happen a year from now when different businesses start relocating to that industrial area? While our clubs become more dilapidated, and while dot-coms move into the same area (which raises property value), we cling to out-dated prices. I don't want to see $10 punk shows at the local over-21 bar. And I'm not asking anyone to pay $10 to go to Gilman, PCH, ABC NO RIO or any place else. But maybe ABC-NO-RIO might have had a little help if we didn't pay 1980 prices to go see 5 out of town bands.

And think of it....out of town bands. Touring is hard, and for those who are smaller, who don't have a gazillion different shirt designs, the money collected at the door puts gas in their tank and food in their mouths. But we cry rip off if its a $6 show. Just think about how much your rent has gone up in the past 5 years....think about how much more money people are paid today compared to 1983.

Ok, lets take another example....records. 625 (my label) tries to put out bands people haven't heard of yet, so I take a lot of new bands and try to get their EPs out to various distros across the world. Now I'm not dying or losing money, but here's the breakdown. EPs cost me $1.60 after the band gets their copies. That covers: mastering, films, printing, vinyl, shipping, etc. I use a punk rock cover printer (Icon Press) plus I try to use low-cost pressing plants. If I pressed the next SPAZZ EP, of course, I could make 3000 @ $1 a piece or less, but I'm not. I only do a 1000 (for new bands) because I can only sell about 700-800. I then turn around and sell those for $2.10 (a 0.10 increase since last year). Wow, a whopping 0.50 to cover ads, mailers, tape, pens, postage for those who don't send it in, etc. This does equal about $400 dollars for every EP, but still, your costs for ads/supplies are killer...also, what if you wanted to do an LP next? Your release just about breaks even, not allowing you to save up for bigger releases.

The same breakdown occurs with LPs. It costs close to $3 per with full color covers etc...You turn around and sell them for $4.50 and you make $1.50 each.

The big exception here is CDs. And this is the biggest scam in the industry....CDs cost, even at the lowest quantity pressed with full color covers...no more than $2.00. And most labels sell those for a whopping $6.75-$7.00 wholesale to distros. The CD only labels have it easy financially, because it's no risk to do. Even if you only sell 10%, you have your money back.....they are pure money makers.

I sell my CDs for $5 to wholesalers, so by the time they get to the stores, it costs around $7-8. I don't like CDs, so I don't do many. I do a CD when: the bands wants to do that instead of vinyl, or it requires 70 minutes of space for a collection of music. But here's the catch, CDs allow me to put out 3-4 EPs from unknown bands. So, now, I'm trying to plan to have some CDs printed here and there, just so I know that I will be able to put out some new bands' EPs.

It sucks but what can we do? I too cringe when I have to buy an EP for $4-5 (mainly a record pressed in Asia/Australia), but that's what it takes. And its worth it to me. Going to see some new out of town bands for $6-7 is worth it to me as well, because I know that their next show might be canceled, or because they broke down on the way out.

Now, I know this kind of column could really be turned around...I already know the arguments, the $5 door price is what separates us from the rest of the music scenes. We are truly DIY, volunteer oriented....we truly are a community. Which I fully agree. Just what punk club, record store, etc has stuck through the thick and thin over the years? Gilman is the exception, but this

past year has seen some record labels and distros stop functioning because they have lost their asses. For me its still worth all the money I have to spend out of my paycheck, even though I have spent more money than making anything.....for now that's cool.

I don't want to live off my label, its just a hobby. But I do want it to be self-sufficient, without relying on CDs. I also want the band from the mid-west to paid enough for their drive out, and I want our DIY clubs to stick around a little longer. If it can be done at $5, then so be it. But if it comes down to the club closing or us paying an extra buck or two, I'm down.

Ok, enough of my emo shit! Lets get to the fucking thrash! Lets fucking GO!

Got the INTENSITY collection on +/- and it smokes....well of course it smokes. And most of you already know that, but now its on one convenient little disc for everyone's pleasure. For those who don't know, INTENSITY from Sweden play some of best written HC right now, with that guitar tone that has become distinctively Swedish. This compiles the "Wash Off the Lies" full length and the "Battered Soul" Ep. Check it out: +/- Po Box 7096, Ann Arbor, MI 48107. You should check their website as well because they are starting to distro a lot of stuff (www.plusminus records.com).

I got a home burned CD from VITAMIN X which has some of their newer recordings on it. These guys just don't quit....with a new LP coming out soon on SOA/Underestimated, they have already begun to get more stuff recorded. There's word they will play the Chicago fest this year as well. Write em at Marco Korac, Rustenburger Str. 302 / 1, 1073 GM Amsterdam, The NETHERLANDS.

Got a tape of the new RUINATION stuff (all star band featuring ex-SWARM/BRONSON/CRUDOS/BLOODPACT/god knows who else) and its kicking. Looks like it will be a split EP with THEY LIVE on Dead Alive, so keep your eyes peeled. I wonder when THEY LIVE will sit down a record the damn record they are doing with me damn it! Just kidding, they just get better and better...

Well, that's it as far as music goes. All the tapes went into my zine MOSH OF ASS, which is now a feature in the Slap'a'Ham Zine called Short, Fast and Loud. For all those bands who have sent demos, check there. The last issue featured EXCLAIM and bios on HERESY and LARM, and the MOA tape reviews numbered over 50. Next issue will be out at the end of the year.

Ok, so I will be back with (hopefully) a ton of demos from new Japanese bands, so next columns should be good. Until then, keep those entries coming in to: max/625, po box 423413, san francisco, ca 94142-3413 usa. I'll see you in the pit.

Greetings, I think this issue will come out right before the USA holds its election. All I got to say on the subject is this. Whoever you vote for the system wins. Whichever candidate you choose the USA will still by run by and for big corporations and the rich. Those of you liberal types who think Gore would be better than Bush, remember one thing. Tipper Gore was the woman who headed up that whole PMRC bullshit in the 80's. They've dusted that stuff off again talking about censoring "violent" video games, movies and yes music. As Ice-T once said "You wanna see some violence, check out the news." If you have to vote (like your mom or boss makes you do it) vote for some wacky joke candidate like Bozo the clown or something. The choice we have been offered is no choice at all.

I've been submitting some novella length columns lately so this month I'll be brief and just discuss Code 13's visit to Thailand. For those of you not following along with our adventure Code 13 had already played the Bay Area, Japan and the Philippines. The way our air-fare worked out we were flying Thai Airways from Manila to Kuala Lumpur, Malaysia. This meant we could stop over in Thailand for free. National airlines do stuff like this all the time to try and encourage tourism in their home country. This is one of the things that made our air fare relatively cheap, flying local national
airlines in a series of one way trips.

In Thailand we had a mad hook up in Chris Luppi, late of Brooklyn, NY. Chris was traveling in Asia and met a Thai woman. He finished his travels and decided to stay with her in Thailand. He teaches English outside of
Bangkok and has been really active in pushing forward a DIY hardcore scene in Thailand. At first I didn't know if Chris would even be interested in helping us as he was more into New York Hardcore sort of a scene. But you know, I think we let these labels divide us up a lot more than we need too. Chris turned out to be really helpful and one of the nicest people we met anywhere on tour. We arrived in Thailand pretty sick and disoriented from the Philippines. Bangkok wasn't nearly as polluted, crowded or dirty as Manila. The standard of living (at least what we saw) was much higher than in the Philippines. That said, Bangkok is really heavily oriented toward sleazy western tourists. Sex tourism is a really big business here. All over Bangkok you saw really old German and American men with super young Asian prostitutes. There are of course several famous red light districts with sex shows and so on. Personally, I got enough of that sort of thing in Amsterdam and Hamburg. I'm into sex as much as the next guy, but the manner in which these sex tourist places commodify sex repulses me. I felt ashamed to be American every time I passed one of these sleazy old dudes walking around Bangkok looking for fresh meat. It really pisses me off when I'm in a foreign country and these street hustlers come on to me with this bullshit "I can get you pussy, I can get you weed, I can get you dope." Hey fuck you dude, not every American is a sicko drug addict or pervert. OK, if you can see past that decadent bullshit Bangkok is a pretty cool place. Like the rest of SE Asia the US dollar goes a long way, food and lodging was very cheap. In Bangkok there is a western tourist area Khao San Road (or something like that) which we didn't visit. From what I understand it's sort of like Tijuana or Can Cun, an expatriate sort of area with lots of bars, where you can go and pretend you are still in the USA while getting fucked up on cheap foreign beer. Chris lived a ways outside of the city and his only transportation was a motorcycle so he met us at the airport and we took a taxi to a hotel. As sick as we were after the Philippines an air conditioned hotel with showers and toilets was a real morale boost. Since we'd never really stayed in a hotel before the band felt like real rock stars hanging out by the pool. Bangkok is full of expatriates and tourists Unlike Japan and Thailand where we saw few or no western people Thailand was full of European, American and Israeli tourists.

Before I proceed with the story of our gig a few words about the Thai scene. Unlike the Philippines, Malaysia or Indonesia, Thailand still doesn't have much of a punk or hardcore scene. There is a small scene but it is all very new and not nearly as developed as the scenes in neighboring countries. The kids in Thailand into "hardcore" listen to a bizarre mix of what to us is totally mainstream music like Biohazard, Korn and Limp Bizkit mixed with more commercial hardcore like Earth Crisis, Snapcase, and Hatebreed. Most of the local bands play covers, although there are some bands playing their own material such as Cough, Plahn and Ebola (yes, now there are three Ebolas one in Germany, one in England and one in Thailand). Chris is working very hard to instill some of the DIY ethic into the Thai scene. More on his efforts later.

Chris had a hard time finding a place for us to play. No foreign hardcore band had ever played in Bangkok, the local bands weren't very helpful. At the last minute he lined up a gig at a place called the Metal Zone. Now the Metal Zone has to be one of the most bizarre places I've ever played. It looked like the dudes from Gwar designed this place. Out front was a 30 ft. tall flying V guitar. The inside was done up with huge viking warriors, demons, chains etc. Not tacky either, really high quality movie prop looking stuff. The drum set was something Motley Crue would've played in the 80's. There were two whole walls of speakers for a club about the size of ABC no Rio. Of course there was a light show and smoke machine. When we arrived the place was packed with

Australian tourists. Due to a mix up with the club (we didn't find out about this til later) we started playing a half hour before the time advertised on the flyer. We played a few songs to these drunk Australian businessmen and I started to think it was kind of lame. Suddenly the place started filling up with Thai kids. The next thing
I knew there were about 100 Thai hardcore kids tentatively watching Code 13 play hardcore in a glitzy metal club. With a little encouragement the tables and Australian tourists were swept aside and the kids started going crazy. We thrashed through our set as I watched kids doing what must've been their first stage dives. By the time we were done the kids were totally into what we were doing. We hung out for a while met the local kids and sold a few t shirts and CD's. It's really too bad we didn't get to play with local bands, but the show was still pretty wild, especially as it was the first of its kind.

We spent the next few days checking out tourist attractions like the Buddhist temples, palaces and such and gorging ourselves on killer Thai food. We went to a Thai boxing match at Lumpini stadium which was quite a spectacle. Chris showed us around quite a bit and was all around a super cool guy. Chris is working hard to bring a more enlightened form of hardcore to Thailand. The Thai scene is at a crucial crossroads right now between a mainstream commercial attitude and a real DIY hardcore scene where music and ideals come before big business. Chris and some local Thai kids have published a bilingual (English/Thai) zine called ARISE which is sort of a primer for Thai kids on DIY hardcore. Chris also runs a distro, WreckAgeAsia, which is helping to bring more hardcore music to Thailand. Here's how you can help. If you have demo tapes, promos etc. you can send them to Chris to give away in Thailand. I think this would really help to expose Thai kids to something other than RoadRunner and Victory's idea of what hardcore is. Also, if you or anyone you know is going to Bangkok you can bring a suitcase full of stuff for Chris's distro. The Thai post is very corrupt and he has to pay an import tax (bribe) every time someone sends a package. Its much easier to bring a bunch of CD's in your luggage through customs and hand them over to him. Not to mention the cost of shipping really drives up the prices for his distro. Keep in mind that for Thai kids to buy an import CD is like their whole wages for a week. And of course everything over there is on CD and cassette, vinyl is virtually unknown. You can contact Chris at wreckageasia@hotmail.com here is your chance to really help spread the ideas of DIY hardcore into what might be the next hot scene before commercial hardcore gets established.

Lastly Chris is helping set up the Asia tour for Himsa who will be playing a lot of places Code 13 went to and some places not even All You Can Eat has played. Hopefully, we'll be reading about their adventures somewhere in the future. OK, next month Malaysia.

The time has come for me to step off the treadmill of death and rebirth that is writing a monthly column. Truth to tell, I feel as though I've been repeating myself with diminishing returns of self-amusement for quite some time, but my oath to harass (accent on the second syllable, please) and annoy the disaffected youth of America was taken in earnest and, like the priest of the oak grove (or was it olive? I can't seem to find the *MRR* copy of "The Golden Bough") or the billiards champ essayed by Jonathan Winters in that Twilight Zone episode, my obligation could not be terminated until a successor could be found.

Impending plans for a fact-finding mission on conditions in the bars, brothels and boites of Marseilles, however, have necessitated the finding of a replacement, PRONTO.

Ladies and gentlemen, boys and girls of all ages, it is my pleasure to introduce the much more than worthy new oak priest/Jack Klugman, Mr. Stephen Green. Hopefully, he will take over this space for keeps and get a header of his own, and I can devote myself to the simpler task of reviewing the fine, fine music that flushes its way through *MRR* every month on my eventual return.

A word to the wise, in anticipation of anticipated naysaying nabobs; Stephen Green is a real person and not a fictional mouthpiece
for my more inflammatory views, as when I went by the name of Matt Woebensmith. (I'm amusing myself again!) Without further ado folks, here, for the rest of the column, is MR. GREEN.

We've test-floated this brand new genre classification in front of focus groups, done the telephone surveys, and it's finally ready to be wheeled out for mass consumption. It's called "Fonzie Rock," and if you were present at the Las Vegas Shakedown, we mean you. You remember the Fonz, dont you? The guy with the leather jacket and the past he didn't like talking about. A heart of gold, but don't get him mad, or, well you don't want to know...DANGEROUS!

So walking around the Gold Coast I see a panorama of Fonzies, some Chachis, a bunch of Pottsies who think themselves Fonzies. AAYYYYYY! A lot of them with oh-so-terribly attractive Pinky Tuscaderos in tow, showing enough skin to forcibly subject upon the unwitting innocent public their heinous tattoos. The fine line Spinal Tap once delineated between clever and stupid had clearly been broached towards the stupid side. Now, this might have been aesthetically acceptable if this was merely a casting call for the touring company of Grease II, but the singing, the dancing and the dialogue were nowhere near that good.

Now, now, now, don't get your sideburns in a tizzy, for a little historical perspective let's go back to the Ur-Fonzie, Sha Na Na, who later kicked out Bowzer and became the Devil Dogs. Now they are regarded as Seminole, er seminal, to this particular substratum.

Wait. I found my review of the Shakedown written PRIOR to the event. (As if anyone there really had the spark of ingenuity to THROW me. Dr. Dante even saw me offer these to some lisping gelatinous "online critic" who had too much "integrity" to just buy them off of me). All one/two liners. I feel I must share a few:
STREETWALKING CHEETAHS- Chiseled but no stamina. Need more stair work. Correction: FAGS.
NASHVILLE PUSSY- I'd rather fuck an ashtray than give them oral.
MONKEYWRENCH- Blue Cheer wasn't THAT good.
DEAD MOON- Yeah, like plumbing is LESS noble.

Ah, and my favorite 1-2 punch:
LOOSE LIPS- Easy on the eyes.
LAZY COWGIRLS- Not so much.

Pure gold!

By the way, I enjoyed the blank looks when, outside the ballrooms I asked strangers, "Yo dawg, when's Master P on?"

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Notes.

Excerpt from "Olympic Nights"

Ok I watched 15 minutes of women's water polo before realizing it WASN'T an SNL parody to open the show. Yet, I watched 5 minutes more, and it was funnier. No, really, it was.

I met a dog in 24b/ working undercover for lapd/I touched his paw and he winked at me/he said "I'm man's best friend and I'm off at 3".

Excerpt from "Where is S.L.O.R:C. when you need it?"

My modest proposal- ART PUNK. The time is ripe, the world needs it. Mind you, the operative word is PUNK. Not art ROCK. Art rock bad. It's the difference between Wire "Pink Flag" and Wire "Chairs Missing". It's that clear. Just think Electric Eels, Modern Lovers, Pere Ubu up to "Non-Alignment Pact" or so. The Desperate Bicycles, The Prats' "1990's Pop" EP, the Urinals, Crime, the Screamers, Stooges "Fun House" + "I Wanna Be Your Dog", VOM. Oh, and naturally Black Randy and His World-Famous Metropolitan Squad.

Speaking of Black Randy, somewhere along the line SOMEONE FUCKED UP. How on any sane Earth would NOBODIES like the Dead Boys or Real Kids have present-day currency while Black Randy is some niche dead homo?

The Fonzies apparently carried the day, but in a larger sense, the world lost.

Excerpt from "Save the Hos"

In the performance art dystopia of the World Wrestling Federation (whish, due to ethical full disclosure, I will admit to being a stockholder), there is a group of wrestlers clad in white Det. Andy Sipowicz shirts, black ties, and slacks. This stable goes by the *nom de guerre* of "The Right to Censor", they want to rid the Fed or the ersatz prostitute valets, the bad language, and of course, the violence. They do this by beating people up, their espoused justification is that it's "for your own good". Obviously this makes them very unpopular. I believe I must assume the very same role in this particular milieu. Not for moral, ethical, or political reasons, just purely AESTHETIC ones. It's for your own good.

Excerpt from "Tim Warren Nights"

We've test-floated this brand-new genre classification in front of focus groups, done the telephone surveys, and it's finally ready to be wheeled out for mass consumption now. It's called "Fonzie Rock", and if you were present at the Las Vegas Shakedown, we mean you. You remember the Fonz, dontcha? The guy with the leather jacket and the past he didn't like talking about. A heart of gold, but don't get him mad, or, well you don't want to know... DANGEROUS!

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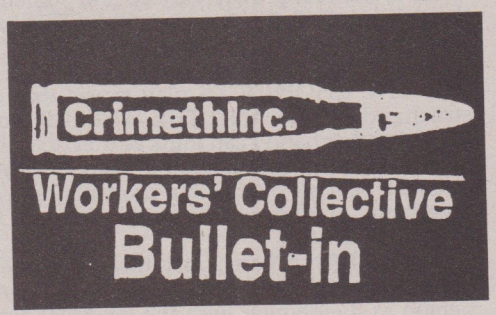
Pure Gold!

By the way, I enjoyed the blank looks when outside the ballrooms I asked strangers, "Yo dawg, when's Master P on?"

ballofhate@hotmail.com



Whither now, Artist?

In the discussion of modern art history,violent or revolutionary terminology is not uncommon. "Avant-garde" is a term of war. The avant-garde are soldiers sent out beyond the front lines to map and claim new territory. Under the same title, "revolutionary" twentieth-century artists canned shit, signed urinals and crawled naked through broken glass; they crossed every drawable line. In so doing, they gradually claimed all subject matter and all media for the expanding territories of art. Eventually, the art institution became so bewildered by its inability to find lasting definitions that it all but gave up trying. Today, even the stodgiest of high-art institutions would never venture a statement like "that's an inappropriate medium," or "that's an invalid subject."

Sadly, the paradigm of revolution has become an art world tradition. By habitually "revolting" against the institution of art, today's avant-garde participates in a dialogue of co-dependency in which the institution has won inclusion as a hoop holder. In the current era, the binary opposition between (a notion of) the avant-garde and (a notion of) the institution has become familiar and banal.

The stretching of the definition of "art" and "artist" to the point of comprehensivism was a victory claimed by the avant-garde for all artists. But now that the goal has been achieved, what is the revolutionary to do? How can we adapt to "peacetime" art making?

For many, the answer will be contextual. Artists will realize that art history, theory and criticism have been the contexts for even the most extreme avant-garde activities. Further, artists will realize that such exclusive, obtuse and meaningless contexts are optional. Many artists have already lost their taste for groveling and begging for the attention of galleries, critics and historians.

Needless to say, the twenty-first century will not find the M.O.M.A. gathering dust, nor will critical dialogue stop selling advertisements in art monthlies. The old charade will continue to be played out, largely because so much money is involved. However, as the art world becomes more and more detached from the world that is under our feet, many artists will be inclined to choose another context.

This is not simply the option of an alternative "third context." It is not a single context at all. It is an explosion of micro-contexts that will take over where the explosion of the definition of art left off. Possibilities include art that establishes dialogues with single-person audiences, neighborhoods, octogenarians, punk rockers, children, the artist's parents, stockbrokers or homeless people. I can imagine audienceless artistic solipsism in the form of lifelong ascetic quests: body building, anorexia, psychic obesity. I see art becoming an orphanage for activities "outmoded" by technology or institutions: a determined cooper, an itinerant gardener, an urban hunter-gatherer, an unplugged story teller, homeless interior decorators, guerrilla architects, peripatetic cosmonauts, intuitive surgeons, playground engineers, illiterate philosophers and folk scientists.

In this heterotopia there will be a distinct lack of concern for what has "been done." This is a breakthrough of natural cyclical thinking over once-through technolinear thinking. It is an affirmation that, when you consider context, repetition is impossible and everything is new. As an alternative to art historical concerns, the most vital twenty-first-century artists will choose contexts where they can work for immediate meaning and effect, and actually get it. CrimethInc. Department of Folklore and Folkwar, 2695 Rangewood Drive, Atlanta, GA 30345 U.S.A.

THE INTERNAL COMBUSTION DIVIDE

Three major movie chains have gone bankrupt this summer, and it could be a bad omen for humanity. Megamall overbuilding is only part of the story. The film industry has hit a new kind of glass ceiling. Ever wonder why there are more and more remakes of 20 & 30 year old TV shows? Ever wonder why there are so many tribute albums these days? Competition with past success is the culprit. Every year, last season's videos, video games, CDs and books pile up in that rear view mirror, and it all siphons attention from the new. A similar unseen barrier was hit in this year's

Olympics. Athletes are breaking records in smaller and smaller increments. The limits of human speed and endurance having all been reached, statistics are shattered now only by fractions of a second, random chance again asserting itself over the human spirit. And the electronics industry is facing a similar glass ceiling sometime in the next five to fifteen years. Processing power of microchips doubles every 18 to 24 months, which is why this current boom can sustain itself - every two years you get computers twice as powerful as the last ones. Problem is, the makers of advanced circuitry are fast approaching the molecular level, victims of their own success, and laws of physics say you can't build anything smaller than an individual atom. At a certain point, all this breathtaking dot-com advancement could come to a sudden plop.

Some of these glass ceilings will be shattered. Writers might be bullied into squeezing out good scripts. Well paid scientists might tinker up some escape hatch to the molecular problem. Robot body parts might juice some romance back into the Olympics. But the grandmother of all smothering glass ceilings is descending like a cartoon anvil and there's not a thing anyone can do to stop it. I'm talking about the end of oil, the largest finite resource ever to get played off like an inexhaustible horn of plenty. The oil companies have been very successful in finding and collecting the black crude, and now they're about to start competing with that past success. Earth came with somewhere around two trillion barrels of the stuff. Barrel number one trillion hits the pumps soon, perhaps as early as 2002. But this midway mark is deceptive - demand grows exponentially (rising populations, more and more car use, etc.) so a halfway point is really more like a three-fourths point. Meaning, assuming normal life expectancies, most of the people reading this will be around for the day when gasoline runs out. And that's not even factoring in extra longevity due to robot body parts. That grim halfway barrel could be pushed back by two decades if the sort of barbarian gas taxes that've sparked big protests in Europe this summer were enacted in the US. Obviously that's not going to happen so soon. Barring the exact kind of visionary political thinking that was flushed down the toilet with our current simmering global crisis (Russia) we probably have around another 50 years of oil, total.

What happens when the magic midway barrel pops up? Economics says that every gas tank after that halfway point will slowly become more and more expensive, as the "demand" line on the invisible graph creeps over the "supply" line, the two never to meet again. It'll take a while for everyone to catch on. There will be a replay of the last gas crisis, complete with long lines and rationing and lame 70's jokes. After a while the nostalgia will grow stale and a long this-isn't-funny-anymore phase will erupt into the New National Crisis. Industry denial will probably gum up the works. Oil companies have long used fuzzy math to imply that new technologies can still locate missing oceans of the black goo. In reality, there is probably less than 5% unaccounted for. At some point in this inevitable decline will come new advancements in alternative fuels. Those urban folklore tales of Detroit's Big Three having secretly bought up patents for cars that get 900 miles to a gallon of wink soda will likely turn out true. And a precarious middle east stability will also come to a sudden plop. The west and Japan are even more dependent on OPEC than when the last crunch ended. The Gulf War will probably be remembered as a blip on a timeline of much larger oil-fueled apocalypses. Political and physical warring on a tanker by tanker basis could be in the cards. Regional monopolies will probably duke it out with the last of Alaskan reserves for systematic pillaging.

Which makes it all the more touching that 2002 is also a showcase year for the next generation of mega vehicles. I'm not just talking about SUV's. There's a bidding war, for example, going on now between US (Boeing) and Europe (Airbus) to market the next round of world's largest aircraft. The Euros are currently winning with their A3XX - a double decker, intercontinental monstrosity that includes shops, gyms, a daycare center and 600+ seats. Singapore airlines just ordered up ten of these, each one costing a little under a billion dollars. These behemoths debut in 2002. Boeing will no doubt match monster plane for monster plane a few years down the road. Not to be outdone, another cowboy hatted freak gazillionaire is debuting his one-mile long cruise liner in 2002. This is the good ship Freedom, costing about 7 times the A3XX. The Freedom is currently under construction in Honduras ("the cost of the ship's labor force" explains company PR, "will be quite low by developed nations' standards") and sets sail once its initial four thousand suites are completed. 50,000 people are ultimately expected to live, vacation or do business on the Freedom. It will be 25 stories high, contain an entire deck for airplane parking and come with its own schools, banks, malls, parks, jails, a railroad system.... every amenity offered by wimpy land lubbing cities. Believe me, I didn't think this was real at first either. Freedom will cross the globe once every two years. Its itinerary has the ship hugging the coastline of all six inhabited continents. Ports of calls will be frequent, allowing onboard merchants to open their tax free shops to local tourists. Geography, however, sets several thousand miles of this journey around the African west coast, and there aren't many of Freedom's talked up "duty free" shopping excursions scheduled for THAT continent. The vision of this death star gliding nonchalantly past the slums and decrepit port towns of Sierra Leone and Angola is kind of amusing - like 50,000 nervous yuppies hoping their beemer doesn't run out of gas in the bad neighborhood. Of course - with a small army of security officers and "state-of-the art defensive weapons"- the Freedom is more equipped than your average luxury car to fend off the pesky natives.

And, of course, the beemer doesn't have to run out of gas. Diesel engines can be retrofitted for whatever replacement will be have to be developed in the coming crisis. But there are hundreds of millions of other vehicles that're going to be shit out of luck, along with their countries. When western nations finally get on the wagon, will the third world be left in their dusty, stranded junkers? Will the westerners gaze back as they pass in their cruise ships? Will the aging internet multi-bazillionaires have to glance away from the rusted infrastructure in the distance as they rush for their next international flight, robot arms clutching fresh croissants and crisp Wall Street Journals?

Lots and lots of demo reviews and still I have some in my pile! A few bits of business this month before you get your pens ready and order some demos that your friends will be jealous of. You don't have to send me two copies of demos. Send records and zines to *MRR* at P.O.Box 460760, San Francisco, CA 94146-0760. I cannot send you a copy of the issue your review appeared in. And away we go.

BALANCE OF TERROR plays fast and thrashy hardcore with a raw throat-screaming vocal style. Backup vocals are sometimes of the real growly variety, and sometimes the gang yelling, throwing their fist in the air vairety. This band is dark and tight! (Eleven songs, good production, lyric sheet. 205 Franklin Ave #1-A, Brooklyn, NY 11205.)

THE CHOPSTICKS play music that reminds me of a less structured REEKS AND THE WRECKS, but only because that's the only other band I can think of that does these sorts of noise collages. It gets more structured in places, but it's still got that sort of free jazz bent all over it. It's probably really fun to play. ($2ppd. Five songs, good produciton, no lyric sheet. 915 Bank St. Winston-Salem, NC 27101.)

ESPERANZA are a fast, thrashy polical hardcore band with a hoarse voiced ranting vocalist who may or may not be the same person as their singer with the Ian MacKaye talking style. "Fight for the mic" choruses. Rockin and good. (Six songs, good produciton, lyric sheet. P.O. Box 18198, Los Angeles, CA 90018.)

JANE DOE AND THE DECOMPOSERS play a varied mix of styles, some dark room sort of slow, moany, female vocals stuff, but mostly it's midtempo, basic rock 'n' roll influenced stuff. Like 50s style but faster Mostly female vocals throughout, which sound like a live HEADCOATEES recording, but the duel male-female vocals make an appearence, too. (Six songs, decent production, no

lyric sheet. P.O. Box 44338, Tuscon, AZ 85733.)

THE JON BENET STRANGLEHOLD released a live CD where the guitar gets a little lost behind the drums,and the vocals are about equal to the guitar. No bass. Other than that, they play faster basic punk stuff. This has the sense of humor of the BAR FEEDERS, but they're not quirky at all. ($7 ppd. Fourteen songs, decent produciton, no lyric sheet. 798 Lighthouse Ave., Monterey, CA 93940.)

THE MANHOLES win. Their demo title: "Corvallis Uber Alles". Musically, this is basic and sloppy midtempo, sort of catchy, and a snotty sore throat sort of singer guy who mostly yells. But it's the juvinile attitude shining through that makes it. Sure, you've heard this before, but you still love it. (Ten songs, OK production, no lyric sheet. 529 NW 19th Street, Corvallis, OR 97330.)

MATT AND THE ASTRONAUGHTS have a buzzy guitar-driven, basic old-time rock 'n roll sound. The band plays at a pretty slow tempo. There's even a saxaphone playing solos over the blues scale-based music. ($5 ppd. Five songs, good production, no lyric sheet. 513 N.Walnut St., Columbia City, IN 46725.)

MANGANZOIDES are a pretty dancable surf band. They have vocals that are shouted over the solid and fun music. The coolest thing is how they mix in the keyoard so it's punctuation for this seemingly guitar-driven band. Oh, the keyboard gets its solos, but there isn't a struggle between the two lead instruments. For as much as they stick with a formula, they also put harmonica and other "nontraditonal" instruments into the mix and change the tempo around. (Twelve songs, great produciton, no lyric sheet. Diego Ferre 347, Lima 18 Miraflores, Lima, Peru.)

THE RESIDUALS have faster than midtempo but not fast tempo or straightforward punk notes and beats, a great shouting vocalist and pure yelling backup vocals. They remind me of a slower MDC. (Ten songs, good produciton, lyric sheet. P.O. Box 150206, Dallas, TX, 75315-0206.)

SCAREDYCAT has a melodic edge to their fast punk rock. Actually, their songs have two tempos each, a fast, usually catchy secton, and then they double that pace and with it the vocals get frantic, trying to cram in a lot of words. Reminicent of some BOUNCING SOULS songs. (Eight songs, good, full production, no lyric sheet. 676-B San Juan Ave., Venice, CA 90291.)

SLOBBER play lo-fi and midtempo songs with sort of a spazzy edge. The focus of the band seems to be the vocals, with the style ranging from the balance STARPIMP had between talking and pretty melodies, and the BIKINI KILL forcing-air-out-of-your-lungs shouting. There's even a snippet of a BIKINI KILL cover to end one of the songs. ($3. Nine songs, OK production, lyric booklet. 204 Maple Grove Rd., Mohnton, PA 19540.)

SOMETHING IN THE WATER are like a little slower ECONOCHRIST, with the same dark and throaty vocals, and they are pretty catchy for hardcore. Don't believe that makes them less powerful, though. The catchy-ness means you could probably jump around to them live instead of just throwing your fist in the air or standing there looking at your toes. Maybe you'd even thrash. Very good. (Eight songs, great production, lyric sheet, plus they include a paragraph or two about what inspired them to write the song in the first place. 137 Morgan Place, Kearny, NJ 07032.)

ST. PETER GHIDORA are a pretty punchy hardcore band with varitions in tempo, but not in a quirky stop-on-a-dime sort of way. The songs have rocking parts, and then bust out pretty hard, or vice versa. It's always at least fast paced. The vocalist is traditional screamer guy. ($3 ppd. Ten songs, good production lyric sheetP.O. Box 4622, Fayetteville, AR 72702-4622.)

TAIL play dirgey, slow-tempo songs with the singing style like a hard rock ballad. They also have more basic rock 'n' roll stuff, but it's still a pretty slow pace. (Fifteen songs, good production, no lyric sheet. San Antonio, 25, 96950 - Xirivella, Valencia, Spain.)

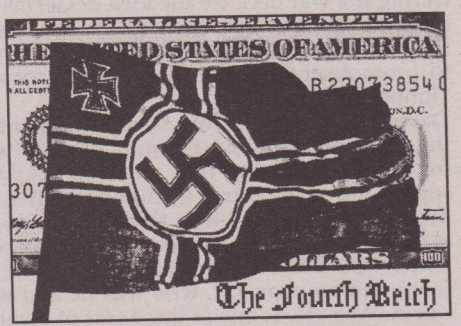
THE TIAYKN ("THE SPIDERS") sent in four cassette-only releases. They play basic, clean, early rock 'n' roll. They also have some vocally-driven sounds like traditional folk songs, although I'm pretty sure one's about drinking beer (but if that's not traditional I don't know what is). Sometimes it's so clean you can really hear the surf edges to it. They also play some basic thrashy stuff. Sometimes the vocals are shouting with the group adding backup vocals, sometimes they're croony, sometimes they sound exactly like Donald Duck. It's interesting, but I sort of feel like I'm reviewing a comp and it's all the same band! I feel like that about WAT TYLER,too, but these songs are in Russian, so I don't know if that's an apt comparison in any other way besides thier mastery of different styles. (Three demos have twelve songs, the other has eight. They all have good producito, and lyric sheets. Polevaya Street, Building 27, Apartment 63, Metallostroy, St. Petersburg 189631, Russia.)

3 AL HILO bring to mind THE CLASH, maybe because, although they sing in Spanish, I find that I can sing "Tommy Gun" along to almost all the songs (the one's that doesn't work for I can sing "Swallow My Pride"). Granted, that's sort of a weird way to review a tape, but the crisp drumming and the rest of the production sounds the same, and they have the "gang but melodic" backup vocals I'm always a sucker for. They even have horns, reminicent of some "Sandinista!" moments. Of course there are a few songs that put holes in my system, and those are mostly slower and straightforward rock sounding, with a leady guitar coming through the most. (Fifteen songs, great production, lyric sheet. Diego Ferre 347, Lima 18 Miraflores, Lima, Peru.)

WELSH RABBIT play poppy songs in that tempo that's easy to sway to, not exactly slow, but you're not jumpin around to it, either. The vocals have that BEACH BOYS ability to hit the high notes and harmonize. Light. (Six songs, good production, no lyric sheet. P.O. Box 642, Eugene, OR 97440.)

WILL DENIED are a mix of tortured emo and hardcore. It's sort of like the demo eases into the super pissed-off style of hardcore, and then goes back the emo way. The music is thick, midtempo, full of dynamics, and for every throaty, screamed singer guy part, there's a matching kind of high-pitched, not really melodic singer guy. (Five songs, good production, lyric sheet. 1440 E. Fairy Chasm Rd., Milwaukee, WI 53217.)

This makes no difference to you at this point, but next month former coordinator Jacqueline will be reviewing a portion of the demos. Why, you ask? Well, I got a job (ha ha) in Chicago, and I'll be away from Portland for a few months. This column will be in an issue after I've been gone for a bit or right when I'm about to come home, so really keep sending demos to the Portland P.O. Box. You will have reviews faster that way. I swear. Also, other columnists are up to great work. The JOSH REYNOLDS SPEAKS 7" that Scott Soriano put out is hilarous and great, and Days of War, Nights of Love by the CrimethInk Collective is really amazing, a good reminder to think things out again that I've taken for granted for a long time. Seek them out!



Dave Emory: Hello, my name's Dave Emory and it's my pleasure and privilege to present once again Kevin Coogan, the author of the consummately important recent volume, "Dreamer of the Day," subtitled 'Francis Parker Yockey and the Post War Fascist International,' published in soft-cover by Autonomedia.org, copyright 1999. And at the end of this interview we're going to give you the information on how to get it. By the way, I get no monies from this presentation. Kevin welcome back to our airwaves.

Kevin Coogan (by phone): Thanks for having me.

Dave: I understand that you're suffering from a touch of the flu, so I'm going to ask the audience to bear in mind your wounded status and circumstances here.

Kevin: <laughs>

Dave: The subjects of the book, Francis Parker Yockey, tell us who he was…

Kevin: Francis Parker Yockey was a very mysterious figure. He was an American far-rightist who is probably best known for writing a book called "Emperium" which was first published in London in 1948. "Emperium" outlined a strategy for a new post-

war fascist international. The strategy was to unite all of Europe against what Yockey called the two enemies of Europe, namely America and Russia. Yockey then led a mysterious underground life, which I try to explain in the book, which culminated in his being arrested by the FBI in San Francisco in June of 1960. The FBI had been looking for Yockey because they had been hearing rumors that he somehow had a relationship with the Soviet Union. But they could never really find out what the truth was because a few weeks after Yockey's arrest he took a cyanide capsule and committed suicide. So right at the point where the FBI was beginning to unravel the mystery, their main piece of evidence, mainly Yockey, died. My book tries to explore the ideas behind "Emperium" the way Yockey's ideas fit into the emerging post-war fascist movement in Europe and in the United States. Then I tried to recreate the actual history of the mystery man that the FBI never had a chance to do. So that's a rough outline of the book.

Dave: Before we get into the "Emperium" concept more deeply, I'm going to ask you to do the impossible, which is to identify a post-war fascist international because you do talk about Yockey's involvement with this post-war fascist underground that is certainly nothing if it's not international.

Kevin: Well I think the best way to think about it is too think about Europe in 1945. Essentially the whole Nazi experiment had failed and Germany was in ruins. At the same time, Italy was in ruins as well, with Mussolini executed in England and Sir Oswald Mosley was in jail and in France, a lot of the people who had collaborated during the Vici times were either arrested or actually being executed. So there was this tremendous problem of how do you move forward with an ideology that had basically been so discredited with the defeat of Hitler. And the defeat of Hitler was one of the keys because the people who wanted it to continue said, "one of the major problems we had is that fascism became too dominated by Germany and by German racism. It essentially put Germany itself in the driver's seat and we should replace this concept, not with this idea of German power leading Europe, but with more of a new concept of what Europe is. Which is the idea that Europe should be a kind of continental mini-superpower that in order to oppose both America and Russia. We should get away from this idea of the German racial superiority over all other people in Europe." So this had been an idea that had been percolating even during the war inside circles like the Waffen-SS (for example). People who were looking toward other fascist movements to kind of create a unified Europe, but it never achieved any real influence during the war because the idea of German racial superiority was so dominant. But after the war and in the wake Germany's defeat, this idea began to reemerge and Yockey was one of the first people to promote the idea in a theoretical forum, mainly in his book "Emperium."

Dave: Before we get into some of his antecedents and developing the concept of "Emperium" further (which I'd like you to do for us)... Something that might appear to be a digression, but something that I think is important in and of itself, and also at the risk of seeming like a flatterer I think is characteristic of the exhaustive scholarship that is evident in your book and for which you deserve a lot of credit... Tell us about Karl Honka, footnoted on page 372, who was he and where did he go?

Kevin: Well this is one of these sort of bizarre stories that occurred at the end of the war. Karl Honka was a former Gaoliter or District Leader in Germany who had been very much involved in the Nazi party as a powerbroker since the 1930s. Right at the end of the war Hitler appointed him as the new head of the SS. Most people think that Himmler was head of the SS until his capture and his own suicide by cyanide capsule. But at the end of the war, because Himmler was making peace overtures with the allies, and this kind of leaked back to the Fuhrer Bunker, Hitler appointed this guy Honka to head up the SS. Now at the very end, Honka simply disappeared. The mystery is that they had a helicopter that picked him and his cohorts up and flew off. To this day no one knows what happened to that helicopter. It was alleged at one point that maybe he had been shot down, but there was no discovery of any bodies. So this is one of these bizarre mysteries that sort of percolates through the post-war period and which give rise to many legends. For example the whole mystery or question surrounding if Martin Borman died in Berlin in 1945 or did he survive? The Honka story is kind of a story like that except this thing really happened. I stumbled upon the reference actually in a fairly scholarly book called "Breaking the Silence," by Russel Lacour and co-written by a man named Richard Brightman, which is essentially the story of the way the used up Holocaust came to the west. In that book they actually discuss Honka and his history. I myself was completely flabbergasted when I read it. I could not put that in the book without some sort of commentary on it because it really is bizarre.

Dave: Not to take too much time with this, but it actually was an early helicopter that they escaped on because the prototypes and early functional models did exist at that time. Lets move on. Yockey wrote his opus called "Emperium," (from what I understand because I haven't read it) but it's an exhaustive book now sold by the Liberty Lobby, correct?

Kevin: Yes.

Dave: Emperium is Latin for Empire, right?

Kevin: Yes. The idea of "Emperium" was this vision of a post-war unified Europe, but a Europe unified under the idea of a new form of fascism that was not centered on German domination. Behind "Emperium" was the notion that Europe had not been occupied (using Yockey's language) by the Russians on the one hand and the Americans and the Jews on the other. To his way of thinking, the Americans were actually much worse than the Russians were. So the idea of "Emperium" was basically written to expel the barbarians, by which he meant the Russians, and the cultural disorderists, by which he meant the Americans. And that this would unite the various dischordious fascist elements into this new unified force against these two occupiers.

Dave: Does he actually analyze how this was going to be done from a practical standpoint or does he really philosophize?

Kevin: Well I would say that it's really from the standpoint of trying to create a new vision. He doesn't present a blueprint of how this should be done and in fact the book is written in a way to sort of inspire and present a new vision which in future generations will come to fruition. So he concludes his book by saying, "whether this vision will occur in 1950 or 100 years from now, no one can say. All we can say is that destiny is working in this direction and the vision will eventually come true." This is in part because Yockey very much derived many of his ideas from Oswald Spengler and one of Spengler's theories was that there would be in the west a final rise of what Spengler called "Ceaserism" and under this "Caeserism," Europe would be united once again. In Spengler's thinking, Napeloeon was the forerunner of this vision. What Yockey did was (reading off of Spengler), he decided that Napoleon and Hitler represented this drive to unite Europe into "Europanation," a new superpower against America and Russia.

Dave: One of the things that I want to interject is that for listeners who have an overly simplistic or ideologized view of fascism and it's related far-right philosophies, I think that "Dreamer of the Day" will do much to highlight many of the philosophical and practical differences between these some of these schools and does so at great length. Yockey made at least a cursory political attempt at realizing "Emperium," tell us about the European Liberation Front if you would...

Kevin: The European Liberation Front was something created by Yockey in 1948. What he had hoped to do at one point was to win over Sir Oswald Mosley who had been the primary figure in British Fascism all throughout the 1930s. After the war both Mosley and Yockey promoted this idea of Europe acting collectively as opposed to individual national fascist movements. Basically Yockey and Mosley had a falling out. I should say parenthetically that Yockey knew Mosley and Yockey at one point worked in London in 1947-48 with the union movement, which was Mosley's operation. But essentially the big fight between them was over the question of, "Should the far-right sympathize with America against Russia?" To make a long story short, Mosley's argument was that no matter how bad an American occupation of Europe was, the idea that the Russians would totally conquer Western Europe was far worse. So he essentially put forward the concepts that although America was the enemy, it was not as evil an enemy as Russia. This was the concept that Yockey actually opposed. So because he and Mosley sort of had a falling out, Yockey and some of the people from the Union who had split off with Yockey in 1948 created the European Liberation Front to promote the ideas of "Emperium." Yockey went on propaganda tours of Europe advocating this idea in Belgium, Italy, and Germany kind of against Mosley.

Dave: One of the things you talk about are splits or at least divi-

sions within factions of the SS itself which had very different views of the political present and future at least back in the 1940s. You talk about a Waffen SS faction that in many ways influenced Yockey and his concept of "Emperium." I wonder if you'd tell us about some of these people, for example Alfred Seiks, Verner Best, Alfred Beniet and others…

Kevin: Well probably the most important person in this whole milieu is a guy named Verner Best, who had been a very important legal figure inside German SS, particularly inside the SD which was the intelligence wing of the SS. He later went on to become the German overlord of occupied France and then from 1943 to 1945 he was the German patroller of Denmark. He had looked to certain people, for example a legal philosopher named Karl Schmidt who had earlier promoted this idea of what he called the theory of Grosram Ordan. Schmidt's idea was that Germany, as the dominate power in Europe, would essentially have a relationship to other European nations in much the same way that America was the dominate power in North America and would have a relationship to Latin America through the Monroe Doctrine. The concept was, "We will be most important power, but we will not militarily take over and occupy all of Latin America. The idea was that Germany would use its cultural, economic, and political influence to be the most important spoke in the wheel of a new Europe. But the idea that the Germans were somehow racially superior and that the French or the Greeks or the Yugoslavians or something like that would somehow become slaves to the Reich was essentially a concept that was foreign to Schmidt. Now this caused a lot of difficulty inside the SS because Heimreich Himmler dominated the SS and he really did believe in blood theory. He was Volk Theorist, and so he felt very strongly that Germans were the superior race and that all other races should obey them. So this Waffen SS concept, a kinder gentler SS, handling the occupation of Europe essentially never came to fruition during the war. But as it became more and more clear that Germany was loosing the war and Germany needed the support of volunteers (for example from France and Belgium and Holland (etc…) to go and fight in the East against the Russians. Some of this idea of a sort of pan-European fascism began to be promoted by ideologues like Bassist and Franz Alpert Sist. So this idea sort of began in embryo during the war, and after the war took on more of an ideological character. I believe actually that when the author wrote "Emperium," Yockey was in fact constructing these Waffen SS tendencies. In other words, his ideas weren't simply unique to him; he was essentially an early postwar spokesman for certain concepts that had been brewing during the war itself.

Dave: You also make clear (as we touched upon in our first interview) that Yockey himself was involved with these types of elements before, during, and after the WWII. So he wasn't a stranger to the news, he was intimate to them.

Kevin: Right, and my belief is that in writing "Emperium" in 1948, he had actually been in Europe since 1945 and had traveled and had met with some of these people, I think that he was really promoting arguments that were by no means unique to him.

Dave: One of the points I wanted to underscore about Yockey's brand of fascism, it's something we've already touched on but many people who have a simplistic or overly ideologised view of fascism, see fascism as a very simple right or left. Certainly that's an important component, yet I've also heard people talk about fascism as undoubtedly being alive within America. Certainly fascism is no stranger to America, among its industrialists, plenty of whom have found cause to identify with the SS and others. Yet one of the things that I think needs to be stressed is the virulent anti-Americanism of Yockey's outlook and that of those around him. He actually saw America as the greater threat to world fascism.

Kevin: Yes, It's striking how much he hated the United States. In fact the last essay that he wrote before the FBI captured him was an essay that was published under the title of "The World in Flames." In that essay he made it very clear that he hoped that America would basically be destroyed in some kind of nuclear conflict. I mean he absolutely loathed the US. He did it partly because of anti-Semitism, he believed that the US had been taken over by the Jews. But he also (and this is what makes "Emperium" somewhat more interesting than just the standard sort of anti-Semitic rant) felt that America itself had been corrupted by the nature of the country itself by the fact that it was based on enlightenment principles and rationalism and was a very new form of society. He just despised it.

Dave: A lot of his virulent anti-Americanism is reflected in some elements of contemporary domestic fascism. One hears from Liberty Lobby elements to the Aryan Nations and the National Alliance…

Kevin: This is very true because if you look at the changes in the American far right from the 1960s until today, it's become much more anti-government and much more critical of federal authorities. In the 1960s groups like the Klan still essentially believed in white supremacy, and they believed that you could sort of rally the white majority to resist integration and liberalism, etc… But by the late Seventies, the idea of actual racial separatism and essentially the radical right abandoned this idea of controlling the center and they moved off into these wild schemes to set up the Free Aryan Nations in the Pacific Northwest, etc… In other words, they gave up on the country. At that point, organizations like the FBI who had been seen by many people as a bulwark against the commies, suddenly became the enemy. So within the American radical right, this strain of real hatred of American identification with Nazism and Nazi symbols dramatically increased. I think that you're getting within the extreme right this sense that Yockey had that America itself should just basically be destroyed and at best you can start over with a new white nation somewhere up in Idaho. They'd just given up on controlling the United States.

Dave: Again, for those who think they know what fascism means, this should give them another sense in that regard. The subject of your book, Francis Parker Yockey is not very well known among most people, although he was very influential. Yet wielded a significant amount of influence on someone who is perhaps the best known here in the American far right, Joe McCarthy…

Kevin: Yes. That's kind of a mysterious story that I actually came across while going through the FBI files. What happened is that there was a sort of confluence of interests in the early 1950s. To tell the story in brief, Yockey at one point became a ghostwriter for Senator McCarthy and this occurred in 1952 when Yockey was living sub-rosa in Washington DC. He actually wrote a couple of speeches for McCarthy, which the FBI later discovered. The reason why this emerged is that in the early fifties, McCarthy was one of the people who was arguing that the US prosecution of the Nuremberg War Crimes Trials was a terrible thing and that the German troops and even the members of the SS divisions who had been involved in the Malmady massacres, that these were good guys who had been wronged by the evil Jewish lawyers working for the war crimes Tribunal, etc… So he began a very important campaign to attack the legitimacy of the entire war crimes process. At that time there were also elements inside the American Military Pentagon who also wanted to roll back the whole war crimes tribunal aparat, not for any ideological reasons, but because they were trying to incorporate as quickly as possible the old German military into a US aligned NATO. They saw the war crimes tribunal as basically alienating a lot of important German leaders who would not cooperate with the US as long as the trials were going on. So they had their own reasons for doing this. In 1946 Yockey came to Germany as a lawyer for the war crimes tribunal. He had somehow maneuvered himself into this position and then when he got into the tribunal, Yockey was based in Vesbauden. He began collecting information that he gave over to lawyers for a lot of these accused war criminals. So Yockey from a very early period was out to sabotage the war crimes process. So for his own reasons, Yockey found himself very much in rapport with what McCarthy was doing and worked with McCarthy.

Dave: You write on page 242 and bearing in mind Yockey's influence on McCarthy and the Malmady Trials, "Despite the Baldwin Subcommittee's Report defending the army, the negative publicity generated by the Malmady Case ruined the war crime trials process. According to the historian Tom Bauer, the Malmady controversy was 'the biggest calamity to befall the attempt to punish the individual murderers,' so much so that 'serious attempts at de-Nazification collapsed in its wake.'" A considerable influence indeed. Do you want to comment on that?

Kevin: Bauer also makes the point that within the pentagon itself that there were many people who also wanted to shut down the whole process. McCarthy wasn't simply acting alone… He had his supporters inside the military who were promoting the same general argument, really for pragmatic reasons, not so much for any

ideological reasons.

Dave: That concludes our interview with Kevin Coogan done on March 19th of the year 2000. I'm happy to announce that very soon, Kevin's hither to unpublished manuscript "American Gladio?" which was the focal point and the major component of For The Record program number 188 is going to be published. Kevin has an English publisher the Lobster Magazine who are going to be publishing Kevin's manuscript. He is going to be fine tuning it and I will let you know when that manuscript is available and give you all the relevant information because it is an extremely important document and I'm very pleased to hear that Kevin is getting that published.

Dave: We are all out of time so what I'm going to do is tell people how to get the book. It is "Dreamer of the Day," subtitled 'Francis Parker Yockey and the Post War Fascist International.' published in soft-cover by Autonomedia, and edited by Dave Mandel of WFMU, copyright 1999. You can write to them at the following...

http://www.autonomedia.org/

Phone and Fax Number: 1-718-963-2603

Autonomedia, PO Box 568, Williamsburgh Station, Brookland NY, 11211-0568, USA

For Kevin Coogan, this is Dave Emory saying thanks for listening.

I knew the baby wouldn't come on or before its due date, so I had no hesitation going to work that very day. Some of the women I work with, however, were nervous that I was there, teasing me with remarks like, "Hey, what are you doing here? Aren't you supposed to be having this baby today? We really don't want to play midwife here."

I drove home from work that night, my last night of work for an undetermined amount of time. I walked in the door with a shit eating grin plastered across my face and bounced my nine months pregnant self around the living room telling my partner how happy I was that I didn't have to work that oh-so-strenuous part time teaching job anymore.

He quickly laughed at my delusion and told me, "That part time job was vacation."

Yeah, my bubble burst. I guess it was kind of silly being excited about not having to work part time just so I could start working around the clock for no pay check.

So call me silly. Even with my bubble burst, I was excited to be having a baby and definitely not equating baby with job.

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I took advantage of having a few days just to myself until my full time job appeared on the scene. I cut and dyed my hair, relaxed at my gentle/prenatal yoga class and went to the HOT WATER MUSIC show where we were hoping the baby would be rocked out of me. No such luck.

Didn't happen a few days later at the STRIKE ANYWHERE show either, not even with Cave Dave dancing around atop someone's shoulders with a big pillow stuck up under his shirt, a tribute to my overdue baby.

I went to shows almost every night thinking the sheer loudness and excitement would make the baby want jump out and join the fun. Well, not really. It was more like I was thinking that I had better get a good dose of shows while I could, before my going to shows whenever I wanted luxury was birthed away.

Although I was enjoying my little vacation, call it the calm before the storm if you will, I was ready for the baby to come. The conception was no accident. For almost a year, we hadn't actively tried to prevent pregnancy, even if every month we didn't actively try to make it happen, either.

Some biological clock type thing inside me had sounded its alarm a couple years ago and my intellectual reasoning against having a child was silenced. As my relationship with my partner developed over time into the stability and commitment it is now, I felt confident we'd be able to provide a kick-ass environment in which to raise a kid.

Given my appetite for touring, traveling and indulgence, I never would have guessed I'd be comfortable with the nesting urges pregnancy bestowed upon me, but it suited me well. I honestly never felt better in my life. Perhaps that had something to do with the fact that the time I was pregnant was the most sober I'd been since the first time I smoked pot on that school field trip in 1982.

I was ready in every way and waiting anxiously, eventually to stir crazy proportions. Every day past my due date I'd try some other trick to help induce labor, but at nine and a half months pregnant and still no baby, I was induced. (I was planning on an out of hospital, natural birth - an entirely different story altogether...)

And I'm really jumping the gun here, making an incredibly long story short by saying that after a difficult birth, days in the hospital and three weeks healing time at home, I was ready for my life to resume again. I was actually anxious for it to begin again sooner than three weeks, but was physically unable to make that happen.

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And now with that three week old baby who has grown quickly to her present age of six and a half months, I've got an entirely new outlook on work, what it is, how it's compensated, etc.

This is the best job I've ever had. It's the most demanding, challenging and fun job ever, but talk about overworked and underpaid! And true to my nature, I try to do it all and I pout when it's suggested to me that I'm trying to do too much. Maybe it's partly me being stubborn, trying to reclaim my life and lifestyle that will never quite be the same, but I just can't stand to feel cooped up, only playing the role of mom.

Both my partner and I thought it would be different. We brought this baby into the world planning on the ideal situation that care would be shared fifty-fifty. Well, it's not been that way for several reasons. First, I am totally breastfeeding this baby, so I have been on call constantly. In six months, the longest stretch of time I have been away from her is six hours. My partner is a full time student and a part time worker. We decided that I would not need to work for a while because in this town where our rent is the cheapest deal going, it's easy to just scrape by on Financial Aid.

So, I am the primary care giver, which means I do most of the baby related work and I have learned far more about this society and myself than just how to meet the needs of a helpless baby. I can honestly say that I had no idea of what I was getting into.

For example, my bandmate, Margaret, has a young daughter. (Actually, two now!) When setting up shows and planning tours, I wouldn't understand when she would have difficulty committing to everything. I ignorantly saw her dilemma as not a dilemma, but a lack of being into the band. I was so wrong! Her desire to be in the band was just as strong as any of ours, if not stronger, because doing something she loved, her own thing away from parent responsibilities was a huge break for her and a refreshing, creative outlet.

Now that I've been full time mom for over six months, I'm ready for a break. And I never in a million years thought I'd look at a paycheck job as having a break! On top of a part time job, I'll still be a full time mom, but at least I'll have something additional going on, away from the baby for a few hours.

Does it suck having "breaks" that are essentially filled up by just having to perform some other responsibility, that I can't just fuck off for a while on a whim? Yeah, kinda. Mostly what sucks is the realization that it's going to be this way for a very long time and that that time will, either fortunately or unfortunately, pass way too quickly & then I'll be, oh my gawd, OLD???

I didn't feel this way even two weeks ago. It literally just hit me one day that I had had enough. I needed more of a break than my four hours a week for my metal working class. Instead of the straw that broke the camel's back, let's call it the shitty diaper that zapped my sanity.....

There I was, trying to get both baby and me dressed and a diaper backpack packed so we could bike to the free Krishna lunch. I got her dressed with little resistance. The bag got packed without a hitch. I put her down to play with a toy while I got

myself dressed & I kid you not, less than two minutes later, I returned to see her playing with what at first looked like a little yellow puddle of cat puke.

I was instantly grossed out, but it's not until I lifted her up out of it that I really got bummed. It was her own poop. And there wasn't just one puddle of it. Let's hear it for cloth diapers; they leak. And of course since she crawls already, she had crawled a trail of bright yellow poo all over the floor and all over herself, too.

I thought, OK, no big deal, this is part of the deal when having a sweet, smiling baby. I picked her up so I wouldn't get myself slimed and hefted her into the tub. Of course, I had just laced my shoes up & had to somehow manage to get them off so they wouldn't get soaked, all the while hanging the baby over my arm, over the tub so no more shit would smear anywhere else.

I got her rinsed, dried and dressed and started in on cleaning up the diapers into the toilet. Speedy crawler baby snuck up behind me and pulled herself up onto the toilet bowl rim, thinking she'd like a splash in the yellow water. Ugh! I removed her from that situation, but she quickly returned, this time behind me to the diaper pail, full of poo water and soaking dirty diapers. UGH! That was it! I quit.

I scooped the baby up, shut the door to the shit infested bathroom, ignored the poo smears all over the living room floor and just started rocking in the rocking chair, holding baby close to my chest and bawling my eyes out. She was so sweet, she just put her head on my chest and her arms out on my shoulders and let me release all my mamma stress.

It took a little while, but the tears stopped and I was able to finally get us both out the door, on the bike and peddled to campus. I was feeling fine when we got there until I noticed that I still had a yellow splotch of shit on my arm. I lost my mind all over again, handed baby off to daddy and then disappeared for a while. I couldn't even talk. I sat on the ground hiding between two garbage cans so no one would talk to me. I tried to read a chapter of my book but couldn't concentrate, wallowing in self pity.

That night when my partner got home form work, he had a brilliant idea. He would quit his job and I would work instead. Bingo! I rolodexed my brain to come up with any job ideas I could.

The next morning, I had a reason to get us up and out of bed instead of just lolling about playing baby games. I got two newspapers and scanned the want ads. Not surprisingly, nothing looked like I wanted to do it. Actually, nothing looked like I really could do it. For some crazy reason, potential employers think they can ask for a whole lot of commitment and responsibility in exchange for part time minimum wage. Since being a mamma comes first, I just don't have a whole lot of either of those requirements for any part time job.

Fortunately, the next day, my friend Kurt tipped me off to a part time teaching job he had just been hired for and they needed more teachers. The ten hours a week teaching plus ten hours paid planning time I could do at home sounded perfect. I applied and had my interview today.

I was expecting to breeze through the interview because of my qualifications and experience, but left feeling defeated. As soon as I told them I was only available the times my partner was not in class because we had to juggle child care, they said, "Oh, it doesn't look like you're flexible enough."

I'm really wondering how people with babies make it work. How do they save their sanity, earn even a modest income and care for their child(ren) themselves without shuffling them off to crowed and expensive day care centers? Where's the ideal, cooperative child care among other parents I envisioned? I've discovered that attempting to organize that is an extra full time venture, one for which I don't currently have the energy.

Complaining? No, I'm not. It's just that there are so many new things to consider every day and I'm learning them as I go. I have no regrets becoming a mother. I look forward to every new day with my baby, getting to know each other better, watching her develop and learn her own new things. That part is fun, but even the fun doesn't come without effort.

As my time with baby passes quickly, I'm hoping the solutions will come equally as quickly. For the mean time, thanks if you've read this far, I know I rambled in every direction & please, if you're a punkparent trying your best to do things not how the mainstream parenting magazines and other societal pressures are telling you you should be doing them, get in touch. What things have worked for you?

For a future column, I'd like to have a discussion on the whole "stay-at-home-mom" vs. "working-mom" issue. Although, I don't think either of those terms are accurate - maybe it should be more appropriately termed, "working-for-no-paycheck-mom" and "working-two-jobs-for-one-paycheck-mom"? What do you think?

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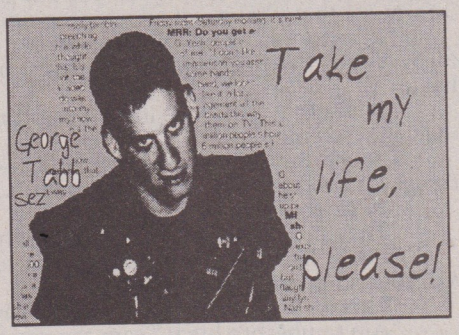


"Kirk to Enterprise," I say into the Samsung cell phone, model number #SCH-8500, that I'm holding at arms length in The Mars Bar.

"What the fuck are you doing, Tabb?" asks the drunk guy with the reddish-blonde hair whose name I can never remember, but I pretend I know so he doesn't get mad.

"Calling my ship," I explain to the guy, who had earlier asked me to tell him his name as proof that I knew it.

"Your ship?" he asks, as he slobbers Rolling Rock all over my black denim vest with the Dwarves pin, The Furious George pin, and my new Jones Crusher pin.

"Yeah," I tell the guy, who I told that if I had to repeat his name it would be not only an insult to me, but to him as well. He just nodded his head and agreed.

I look at the Samsung cell phone, model number #SCH-8500, which also connects to the Internet, as it dials my home. When I hear my answering machine pick up, I hang up. I guess P.J., my seven-pound Yorkshire Terrier wasn't home.

"Mr. Spock isn't there, Tabb?" says my drooling pal.

"He must be in Engineering with Scottie," I tell the St. Bernard.

"You smell good," he says, putting his nose right up to my neck.

"It's Jovan Musk For Men," I explain, feeling his cold snot against my warm skin.

"Smells nice," he says.

I again flip open the Samsung cell phone, model number #SCH-8500, which, with its metallic look, is almost a dead ringer for an old-school Star Trek Communicator. Not like those new pussy ones on Star Trek: The Next Generation, or Voyager, or even Deep Space Nine, which you wear on your shirt like a broach. How lame is that?

"Beam Me Up, Scottie" I say into the phone, then quickly finish the rest of my double shot of Jose Quervo, a fine alcoholic beverage I have been enjoying these past few months.

The phone starts to dial and then someone loudly says, "Hello?"

"Scottie!" I say into the Samsung cell phone, model number #SCH-8500.

"How'd you do that?" says the drunk with the reddish-blonde hair.

"Voice Recognition Software," I tell the guy.

"What's that?" he asks.

"Hello?" says the voice on the phone, "Is that you playing with that damn phone again, George?"

I tell my step-dad, Nick, to hang on, that I am at the Mars Bar, and I am explaining VRS and cellular technology to a drunk guy.

He tells me he has better things to do at 3 in the morning, like sleep, and hangs up.

Step-dads.

Geez.

"I bet that thing uses alien technology they stole from Roswell," the drunk guy tells me as he walks over to the pinball

machine and starts to play some game where you rack up points for nailing little green men.

"Probably," I tell him as I put the Samsung cell phone, model number #SCH-8500, in my vest pocket and order another double shot of Jose Quervo.

"Can I try it?" he asks, as he lets his first ball slide past the flippers, only scoring a thousand or so points.

"If you buy me my drink," I tell him.

Just then the bartender interrupts our conversation to inform me that I have dirt all over the sides of my face.

"It must be because I was looking at my picture in THE NEW YORK WASTE, and the ink must have rubbed off," I tell her.

"It doesn't look like ink," the drunk guy at the pinball machine tells me."

I touch the sides of my face and feel it. Them. The fuzzy things I'd been growing for over a month.

My sideburns.

"They're sideburns!" I exclaim loudly, "You noticed!"

"Looks like dirt to me," says the bartender, as she pours me a drink and doesn't let me pay.

"This took me over four weeks!" I say, pointing to my face.

"Ain't puberty a bitch," says the guy at the pinball machine, who then misses his second ball.

Ha.

"By the way," says the bartender, "what's that smell?"

***

A few nights later I find myself at The Continental checking out Nashville Pussy after a Furious George set. The Pussy's new album, "High As Hell," had rocked my world for the past few weeks, and I was more than ready to see them play live.

"Hey George," says Noel, my pal who books and does sound at the club, as I walk up to the mixing board.

"How'd you know it was me?" I ask. Noel had not moved his eyes from the many black knobs he was futzing around with.

"Your smell," he tells me.

"Jovan Musk For Men," I tell him.

"I know, I know," Noel replies.

"So what do you think?" I ask Noel, as I point to my face.

"About?" he asks.

I point to my sideburns.

"Uh-huh," says Noel.

I tell him that these sideburns are very Nashville Pussyish. That they epitomize rednecks and white trash. And that I so much want to be trailer trash.

"You're a Jew," he tells me.

"What?" I yell, "And Jews can't be redneck white trash?"

"If you grow them long they could be payess' like the Orthodox Jews have," Noel explains to me.

I tell him to go back to mixing the bands, then leave him to show off my burns in the downstairs hallway near the bathrooms and in the "backstage" room.

"Hey George," says some tall, hot chick, "How are you?"

I tell her I'm fine, drinking lots of Jose Quervo and I can't wait to see Nashville Pussy.

Just then my bass player Mini-Me walks up to both of us. Well, he really isn't "Mini-Me" anymore. Although he still wears black women's stretch jeans like me, New Balance sneakers like me, a black t-shirt like me, and a denim vest like me, he now has brown hair instead of bleach blonde.

"How you doin'?" Mini-Me, errr, Stevie says to us.

"What's that smell?" the girl suddenly asks, "it smells so good!"

I'm about to tell her it's Jovan Musk For Men, that I, as well as Stevie, wear the stuff.

"Farenheight," replies Stevie.

My jaw drops to the ground as the hot chick starts to sniff my bass players neck, then put her arms around his shoulders.

"How you doin'?" Stevie repeats.

I feel ready to bash his skull in. First he changes his hair? And now his scent? Et tu, Brutus?

"You smell really sexy," the girl tells Stevie, then asks if she can buy him a drink.

"How you doin'?" Stevie says for a third time, then begins to walk away with the chick.

"Wait," I yell to her, "You didn't even say anything about my sideburns!"

"What sideburns?" she asks, then tells Stevie how nice and smooth and baby-faced he is.

"Norelco Triple Action Blade," he explains.

I hear her giggle as she walks him up the stairs.

***

After Nashville Pussy's awesome set, almost as good as the one the Dwarves had put on in the same club a couple of weeks earlier, I found myself out front on the sidewalk.

"Great show, eh?" I say to Michael, my drummer, as I turn my face side to side to see if he'll notice what he hadn't noticed at the past four rehearsals. My sideburns.

"They fucking rock, dude," he tells me.

"The singer has kick-ass sideburns," I say, fishing for a compliment on mine.

"Who cares about that?" he says, "didn't you see the girl guitarist deep throat that beer bottle?"

I ignored him and hailed a cab. I'd had enough for one night.

"Where to?" asks the cabbie with a name like Singvh Mohammed, Mohammed Signvh, or Singvh Inda Rain.

I tell him the City Hall District and he just stares at me.

I give him the address and he goes, "Oh, Tribeca".

As he makes his way down Third Avenue and over to Broadway, he blasts a Heart song on the radio.

"Can you please turn it down?" I ask him, as Jose Quervo had decided to play drums in my head along with the fat ladies from Heart.

"Rock musician?" he asks.

I look at his eyes in the rear-view mirror, and they are fixed upon my guitar case.

"Yes," I scream.

"Hard rock?" he asks.

"Yes," I scream again, knowing I should really say "Punk Rock," but not wanting the conversation.

"I like hard rock," he says, and then turns the Heart song up even louder.

He drives for a while saying nothing. Finally, after the Heart song ends, he turns the radio down and speaks again.

"Colon?" he asks.

"Excuse me?" I say, wondering if the guy likes anal sex along with his hard rock.

"Colon?" he asks again.

"Yes I have one," I tell him. And it was beginning to hurt.

"No," he says, "When you get into cab, it smells. Colon?"

Knowing damn well that I washed my ass earlier, as I ALWAYS DO, I try to figure out what he is saying.

"Cologne?" I finally ask.

"Yes, Colon!" he replies, "what kind?"

"Why?" I ask him, and then, not waiting for an answer, tell him it's Jovan Musk For Men.

"Joe who?" he asks.

At this point, Jose Quervo is not only playing drums in my head, he's taken up guitar, bass, tuba, and jackhammer as well.

"Jovan Musk For Men," I repeat.

"Oh, says the cabbie, as he writes it down on a pad of paper, "Oh-von Musk For Men!"

"It's Jovan," I say, pronouncing the "J".

"I know," says the cabbie as he shows the pad of paper to me where he spelled it correctly, "but the 'yay' is not pronounced.

"Uh-huh," I say, praying I'll get home any second, and that the cabbie doesn't try to kiss me goodnight.

"It smell good. Do jew get lot of girl with it?" he asks.

"Yes, lots of them," I tell him.

"Very good! Yes! I like lot of girl!" he exclaims.

Just then we pull up to my building and he stops the cab and speaks.

"I go buy colon tomorrow to get American girls."

I tell him that that's a good idea as I pay him his fare and exit his cab.

As I'm closing the door he says, "Jew have nice sideburns".

And with that, and my jaw wrapped around my ankles, he speeds off into the night.

Take My Life, Please.

Endnotes:

1. fuckme@georgetabb.com is my e-mail address this month.
2. Thanks to everyone who wrote me such nice letters over the

past few months. You guys and gals rock my world!
3. Ya know, I got lots of cool records this month...but instead of mentioning them, I'm gonna just say EVERYONE should go out and check out their local scene. There are great bands, everywhere, Check 'em out!

"No Cross to Bear"

Alright you fucks! Prepare to have your senses bludgeoned by ADOLF AND THE PISS ARTISTS! These punks just keep hammering on you! Need we remind you that this is one of the hardest hitting punk bands in the United States? ADOLF AND THE PISS ARTISTS have been around in one incarnation or another since 1993 and in the last two or three years have become a world renown punk force that must be reckoned with. ADOLF AND THE PISS ARTISTS have been featured with stellar international cohorts like THE TEMPLARS and THE WARRIORS. *This is Your Law* offered four of the six GMM studio songs. Now A.P.A. has a debut full length on GMM called *Zero Hour* and this shit scorches the fucking planet! Clearly ADOLF AND THE PISS ARTISTS have the perfect combination of hard boiled punk rock and street credibility. The electric guitars fucking burn a hole in your cerebellum! You better gird your liver with extra alcohol for the A.P.A. frontal attack. These mothers are "Abrasive Punks" with a capital "A". Read the lyrics to "False Idols": 'Don't believe the things that they say/ just vicious schemes to put us away/ Don't believe the things that you read/ It's propaganda just to hide their greed/ Your false idols, we'll burn them down/ Smash your statues to the ground/ We hate your leaders, your kings and queens/ Your false idols, don't mean a thing to me/ Keep your flags and crosses, they're meaningless to me/ I don't need no government to tell me how to be/ Keep your flags and crosses, they're meaningless to me/ I don't need your fucking religions to tell me how to be.' ADOLF AND THE PISS ARTISTS have no place for the manipulations of empty headed military, political, or religious leaders. Read the lyrics to "Heroes" you punk rocker: 'Where the hell are the heroes in a foxhole full of mud/Where the hell are the heroes, when you've lost your leg/ Where the hell are the heroes, choking on the smell of blood/ Where the hell are the heroes, when you've lost your leg/ Where the hell are the heroes, in a field piled up with dead/ Heroes are generals smiling on TV/ Smiling, bloody generals, not fodder like you and me/ Heroes are generals smiling on TV/ Smiling bloody generals, don't give a fuck about you and me/ Where the hell are the heroes, when the bombs explode/ Where the hell are the heroes, laying dead in the road/ Where the hell are the heroes, in the dark of night/ Where the hell are the heroes, when you're scared for life/ Where the hell are the heroes, when you're caught in barbed wire/ Where the hell are the heroes, when your skin's on fire/ Where the hell are the heroes, staring in the face of death/ Where the hell are the heroes, when you breathe your last breath.' This band fucking rips! As American Upstart zine put it: "Hard hitting street punk with sincere anti-establishment lyrics and a right-on sense of punk history. Probably the best street punk band in the country right now!" Ms. Rema Young, reviewer extraordinaire, put it so succinctly in a past MRR review, "Heavy rough sounding punk/hardcore- righteous stuff with the raw edge I've come to demand!" Check out the excellent cover of David Bowie's "Suffragette City" - Amazing!

PATRIOT has two items for you to peruse this month. First out we have the melodic PATRIOT opus *We The People*, CD on GMM with lots of well=honed slick-as-cat-shit punk tunes. This has a punchy guitar sound with extremely refined production that meshes all the harmonies, back-up vocals, and disparate guitar parts into one bubbling beautiful, street rock wall of sound. This might be the most sophisticated punk rock opera ever produced by Mark Noah and GMM. The second PATRIOT release we'll review is a little more edgy because it's a live recording from Europe in 1997. Blind Beggar Records, Bogenstr 25 D-66957 Eppenbrunn, Germany presents this twenty three track CD entitled, appropriately, *PATRIOT- Live Over Europe 1997*. The sound quality is fair to middling- acceptable for a live recording. PATRIOT plows through some of their hits such as: "New World Order", "Proudly We Stand", "To Serve and Protect" (you got it - the song is about cops abusing power), "DWI" and "Best of Friends". PATRIOTS does some cover tunes including "Where Are They Now" by COCK SPARRER, "We Are The Boys" by BLITZ and "Let's Break The Law" by ANTI NOWHERE LEAGUE. If you are a PATRIOT completest you need this. Contact PATRIOT at PO BOX 1021, Chapel Hill, North Carolina 27514.

THE BITTER BOIS from Finland have a good CD out on Blind Beggar Records called *The Streets Are Burning*. THE BITTER BOIS play melodic Oi! with well-crafted deep vocals and a much practiced set of complete background harmonies. The guitars perk right along and culminate in a rich mixture of Oi! and street rock sounds. Much of the subject matter dwells on loosely organized skinhead weekend activities: drinking and fighting. The BITTER BOIS get a good sound and are quite accomplished musicians. The band sings in English and have Mr. Carl Fritscher of the TEMPLARS playing guitar on "Never Forget". Indeed, Mr. Fritscher did the artwork that adorns the cover of the CD as well! Quite good! Buy the BITTER BOIS melodic Oi! when you get the opportunity.

Vulture Rock has a hard as nails new CD ready for you punks and skins called COMBAT READY *Hates You*.. This shit is a fucking brutal attack on your brain. The songs are filled with animosity and distaste. Listen to "What I've Become": 'Society made me what I am today/ And now I've risen from it's decay/ With so much scum there's so much to hate/ When everything around you deteriorates/ You glorify trash and their stupidity/ And have the nerve to blame problems on people like me/ Just where the fuck are your priorities/ And what makes you the authority/ I blame you for what I've become/ I blame you for all the low life scum/ You call me a monster but who made who/ I was born in rejection to you/ And until common sense returns from vacation/ There will be no reconciliation/ You elevate bums and promote them as hip/ I guess it's now cool to be a piece of shit/ I don't want any part of this pop culture crap/ Show me your face and I'll show you a slap/ I blame you for what I've become/ I blame you for all the low life scum'. COMBAT READY has concerns about the veterans in "They Were Betrayed" and lament how they "Lost My Dreams" in a liquor store. There are a bunch of hammers on this fucker! Listen to "Nothing In Common", "Through the Chaos" and "I Stand Opposed". This is fast Oi! flavored hardcore punk with major attitude and simply no remorse for any people who's feelings are hurt. Some of the faster tunes like *Ass kisser* remind one a little bit of the TUNNEL RATS. Great! Write to Vulture Rock at the new address: POB 1796, Stanwood, WA 98292 USA.

Step One Music has released a CD compilation called *True Brit - The Complete Hammer Record Singles Collection*. This beauty contains the entire output of the hammer label from their first release by STRAW DOGS right on through the final 7" by CONDEMNED 84. STRAW DOGS do "Dead On Arrival" and "Rock N' Roll Disgrace" from the very first Hammer seven inch release followed by BOISTEROUS and BLANK GENERATION, both of whom were featured on *British Oi! Working Class Anthems*.. BLANK GENERATION is one of the stand-out bands on this various artists compilation and they kick some skinhead butt with "Another Victim" and "No Consolation" - brilliant! SECTION 5 wades through two fine tracks of veteran Oi/street music. Filling out the CD are selections by CRASHED OUT, SUPER YOBS and the mighty CONDEMNED 84. All hits, all hard!

The STEAM PIG have come up with a fucking brilliant collection of meaningful punk rock anthems. STEAM PIG was formed in September of 1994 out of the wreckage of some local Dublin punk bands and have supplied us with caustic punk rock ever since. This new CD is called *Deep Fried Obedience* on Mad Butcher Records from Germany. This has fourteen songs that run the gamut from slower angst-filled anthems such as "A Passenger in Your Own Life" to pile driving punk. Read the words to "Gunning Down the Birdmen": 'I'm not seeing you through the eyes of Christ/ It's the way you look at yourself/ Your enemies don't hate you/ You're not worth it anymore/ I know that everything's OK/ And you won't be coming down today/ But you'll

drag us all with you.../Well I told you before you know/ this isn't hell you know/ I won't be there when you need me/ No one ever told you/ When you pushed things too far/ With that cross-hair vision/ And a voice that tells you/ you could do much better/ There's a shadow on the rooftop/ locking in on me/ You're gunning down the birdmen/ What are you gonna do now/ Still looking for a scapegoat/ You've become your own worst enemy/ It's just that all I see/ Is the damage you've done/ What did you expect?/ When you're back stepping the past/ You're danger to yourself/ I know you'd nothing left to say/ You're fucking waste of life/ I hope you realize it some day...." STEAM PIG play up tempo punk ditties such as "Motorhead at Five AM" and "Stoneybatter Me". Songs like "A Barefoot Walk on Dollymount Strand" are able to straddle the chasm between well-crafted melodies and adrenaline fueled punk rage. The sound has guitar hooks and barely contained anger. Read on: 'Injecting daytime chat shows/ Having violent sex with Snickers/ You're the kind you wouldn't let/ Near the family pet.../...Revelations of delirium/ As I walked out the Bull wall/ Among the shattered glass/ There bloody washed up plasters/ Teenage sex disasters/ Slimy knotted condoms/ They reminded me of you/...Cos my life and yours/ Don't go hand in hand/ I'd rather take a barefoot walk/ On Dollymount strand/ The worxes and the tampax/ I compare them all to you/ Bathe in the shimmer/ From this constant sewage outfall pipe/ If only we had rubber duck Christ/ Floating on the surface/ Meanwhile, back in reality/ There's a screeching out the bull wall/ And as I turn around/ Here comes a Nissan Micra/ Full of little bastards/ They'll drive into a lamp post/ Then burn the fucker out/ We make it hard for ourselves/ We've got a lot to lose/ There'll always be rodents/ To plague what we do/ They've been here since the dawn of time/ Nothing's changed/ Nothing's new.' STEAM PIG recorded these songs between February 1997 and July 1999 and every one is thought provoking and earnest. The STEAM PIG manages to achieve punk rock respectability and political awareness without sacrificing good songwriting. Contact STEAM PIG at PO Box 7674, Dublin 1, Ireland or through Mad Butcher Records, Bergfeldstr 3, 34289 Zerenberg, Germany.

Mark Unseen and his crew of Chaos-punks-for-life, THE UNSEEN, have released *Totally Unseen* on Step One Records. This consists of twelve raging songs from the two excellent THE UNSEEN albums *So This Is Freedom* and *Lower Class Crucifixion* on A.D.D. Records. This punk rock has a hyper-volcanic guitar onslaught, screaming vocals, and a kick ass drummer! THE UNSEEN is surely one of the top contenders in the northeast USA punk championships. This is a very good collection!

A.D.D. Records from Hingham, Massachusetts has two blistering hardcore/chaos punk feasts for you this month. First up is the fast and furious POXY from Seattle, Washington with their new CD, *Calling From The Dark Side Of The Nation*. This is rough punk with screamed vocals, busy metal- tinged guitar work and machine gun bass/ drums. This is very agitated music with lots of wild punk energy! Occasionally POXY slow things down and get a little introspective and then emerge from the other end with guitars blazing and garbled punk-as-fuck vocals. POXY considers some of the dilemmas that plague our society. Read the lyrics to "The Road Less Traveled": 'Won't be coming back tomorrow/ Going to live your life in sorrow/ Johnny packed his bag today, said he could make it his own way/ When you coming home son? I just don't know/ Going to take the road less traveled, pack it up and look for trouble/ Because things weren't going your way/ Now you're living on the streets, sponging money off the people you meet/ What about the people who need it more?/ Had everything you wanted, a mom and a dad and car of your own now/ But you complained that you had it so hard/ Johnny packed his bags today, and realized he couldn't make it/ So when you coming home son? Well now I know/ Couldn't take the road less traveled/ He preferred the street that would take him home/ So realize you didn't have it that bad.'

The second smoldering punk disc coming to you this month from A.D.D. Records is THE FLATLINERS from San Antonio, Texas, with their CD "What a Waste". This is fast punk rock with leather, bristles and studs galore. This FLATLINERS release fits in easily with No Future and Riot City bands from 1983. There is good full-throated singing with tasteful guitar support and a tight rhythm section. THE FLATLINERS roar through gnarled originals like "Nihilism in 1999", "Kill Yourself", and "Livin' Like A Rat". You also get a cover of BLITZ's "Razors In The Night". Good stuff! Write A.D.D. Records for POXY and FLATLINERS product at 270 Central Street, Hingham Massachusetts 02043.

TKO Records is poised to release COCK SPARRER *Live Runnin Riot Across USA* in the 2XLP format or on a CD. If you missed these shows you need this. If you were at one of these shows you already know that this was the show of a lifetime, and you are waiting on the edge of your chair until TKO drops this bomb on us in December.

Outsider Records has something you can really fucking sink your teeth into! The new BONECRUSHER CD is out! This one is called *Followers Of A Brutal Calling*. This monster CD has fifteen blistering tracks. Eleven of the songs are Outsider Records exclusives - ten have never been released before. The entire "Sights" session appears here with a new mastering job cleaning things up to meet Outsider Records' high standards. Get this fucker now! PPD CD $11.00. Outsider Records, PO BOX 92708, Long Beach, California 90809. Go on line to access Outsider's five thousand title catalog at www.outsiderrecords.com.

WASTED from Helsinki, Finland has some good melodic street rock prepared for you this month. The new CD on Combat Rock Industry Records is called *Suppress and Restrain*. These talented young street urchins have produced a CD laden with hooks. This is good guitar rock like the SWINGIN UTTERS were playing back on *Streets of San Francisco*. Besides being a damn good melodic punk unit, WASTED writes some smart lyrics, Check out the words to "Conscious Choice": 'Won't you give me something that's not brain numbing/ Or give me an escape from this humiliation/ I've got no choice, and there's no compromise/ I don't give a fuck, gonna leave it far behind/ I'm just a prisoner and this is self-afflicted pain/ I've got better things to do, I just ain't part of your game/ It's a way of life, a conscious choice/ But you make plans, that I destroy/ I won't do, what you expect/ 'Cause I know my way out (around)/ In this situation, I know what to do/ I'm not the one you can use as your tool/ I'm not doing anything to make your wallet thick/ Your dream is far from mine, Yours just makes me sick/ You're just a prisoner- is it too hard to admit?/ It supports your wife and kids, but does it support your mental health?/I won't be taken for granted, I'm not your tool/ I won't be taken for granted, I'm not your fucking fool". This is pissed off punk with plenty of snot-nosed anger for you feisty punks. This is recommended to FORGOTTEN fans! Write Combat Rock Industry, PO BOX 139, 00131, Helsinki, Finland; www.combatrockindustry.com.

Until next month...

See you in hell!

I love films, "totally, tenderly, tragically." I somewhat feel ashamed, because it keeps me from doing more important things that I think I should be doing; among other things, like doing a zine, being active in the community, fighting conformity or just getting everyday errands done...yet that is the very reason why I love film: it takes me away from reality for a couple of hours. A form of religion shall I say, like alcohol, drugs, money, punk rock. Pick your adrenaline/endorphin, right? I hope *MRR* (a punk music/zine zine I know) would consider expanding the two pager film review to cover more on films.

...So without further 'ado.

I can't remember how totally blown away I was when I saw Wong Kar-wai's *Ashes of Time* for the first time. It was amazing, words can't describe the senseless beauty (just go dig it and watch). It stood out even more for me because Wong Kar-wai is a Cantonese from Hong Kong just like myself. Hong Kong is about 98% Chinese, and Chinese in general are accustomed to a tradition

of conformity and conservativism. So for me to discover Wong Kar-wai was truly hopeful. Being a first generation Chinese American, my parents' upbringing and my own upbringing are worlds apart. When they were kids, they got to work in the rice field ten hours a day just for ration of enough food in their bowl, while my life consisted of going to the neighborhood boys' club (while they were working in some Chinese restaurant ten hours a day) and figuring out if I should buy Shorm Shadow or Snakeye first. Looking back at my high school days, while I had bright red hair and baggy pants, being cool, I can't imagine how they felt inside. It was so fuckin' pitiful of me. I was so selfish. I didn't understand, nor did I care what they thought and felt, and they didn't understand why I needed my hair dyed blonde. It's such a shame for me to take so long to realize their perception of the world. Nowadays, I try very hard to understand their views and perceptions, but no matter how hard I try to imagine, I know I can never see the world through their eyes, just like they can't see through mine. So...besides entertainment value, it is important to see films—especially foreign films—to accumulate knowledge of different cultures and its different customs and traditions. It beats listening to bands, especially foreign bands singing in english, telling you should become vegan, an anarchist, and that money is the root of all evil.

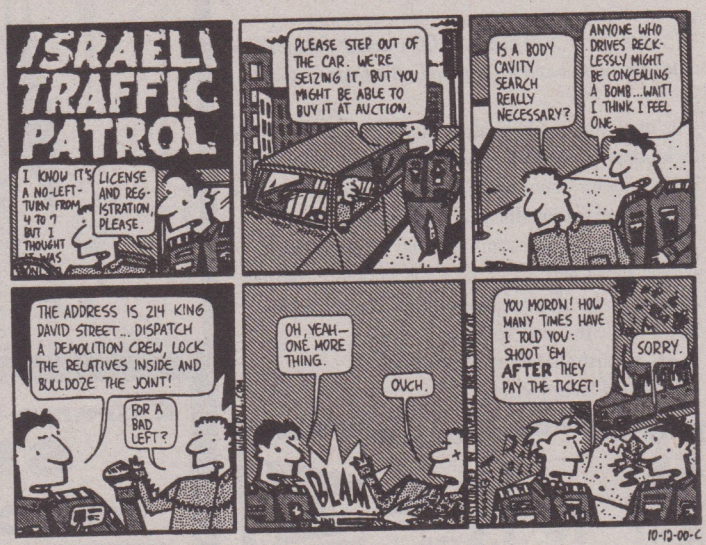
Thanks *MRR*, for all these years, especially all the shitworkers and Mykel, for insightful perspectives. Also, I remember how Adrienne Spitboy would write about nothing in particular, but how she just loves hardcore. It was great—I loved it.

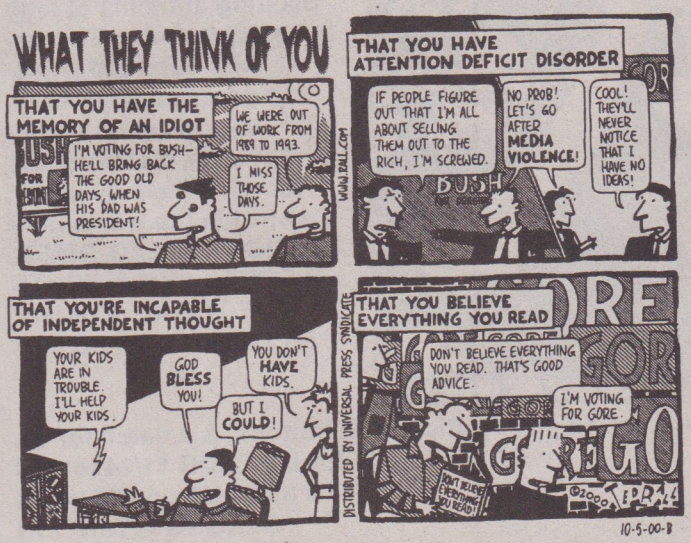
Seeking film columns, articles, commentaries for a zine or just mutual discussion.

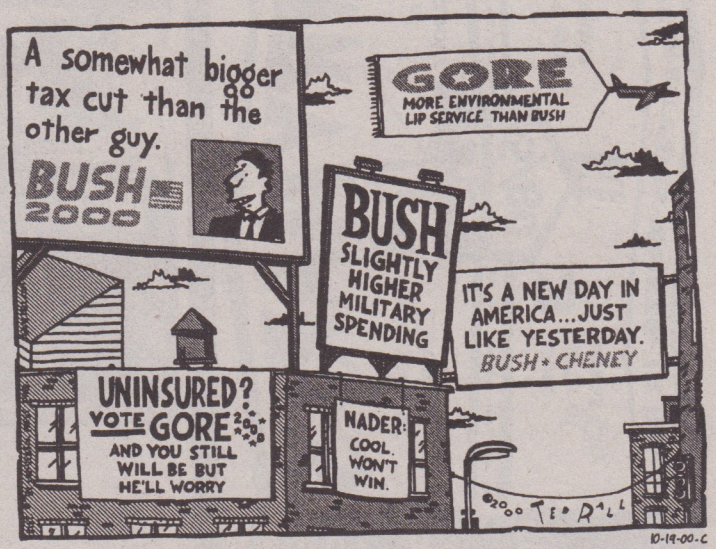
Grand Illusion was made by Jean Renoir, not Godard

Sorry about any broken English writing; writer, I am not.

Vanderhoes, PO Box 1297, Tallahassee, FL 32313, rualablhor@yahoo.com.







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SCENES

Bands

If you're still not aware, here is a list of all the bands that split up in the last two years: UNDONE, ANOMIE, HEYOKA, SCRAPS COCHE BOMBA, STORMCORE, AHIMSA, LEE MAJORS (aka CAUSE'N'-EFFECT.), SAPO, existence, UNEVEN, MIND INTRUSION, FILTHY CHARITY , LOBO's TRIBE, PEU ETRE, RACHEL, INWARD ACCESS, 2138, SEASON, NEVER SCORNFUL , MELMOR, ZABRISKIE POINT, AHORCADOS, Aside, SOAR, MASS MURDERERS, JEAN SEBERG, EPSILON.

Many of the individuals involved have started new bands: ALCATRAZ was started by ex-PEU ETRE in a quite similar style (political emo, more jazzy nowadays - discography CD out soon). I'm not sure, I think UNDONE members play in ANANDA now (heavy emo/ metal, one Cd out). UNDONE's discography Cd is coming out on Stonehenge. Ex-HEYOKA people had started a band called HUMAN SPARK, they put out a Cd but have already split up. SCRAPS' bass player has joined Belgium's Unhinged. Ex-COCHE BOMBA play in an experimental Hc band, without a guitar player, called KURUMA BAKUDAN (several records out on Bad card). A COCHE BOMBA discography Cd is coming out on the same label. RIGHT FOR LIFE play fast NYHC, they have one LP, one miniCd and one split EP out. Two members of AHIMSA have teamed up with one ex-SAPO and one ex-EXISTENCE to form BRIDEWELL HOSPITAL, a band crossing the borders between emo and hardcore, with committed lyrics (one split Ep out). Ex-FILTHY CHARITY have started a more crusty band with political lyrics and a drum machine SUBSTANCE OF NOISE. KOCHISE's first LP has been re-issued on one Cd with HAINE BRIGADE's LP (old French political HC from the mid-eighties). KOCHISE's bassist has started a band with 2 members of AHORCADOS called CRIA CUERVOS, they play tuneful punk-rock with social lyrics, you'll probably hear a lot about them soon. SUBMERGE is a band heavily influenced by Acme, they put out a split Ep with ANANDA from Paris and feature ex-members of DISCORDE. LES PARTISANS are a famous punk-rock/ ska/ oï band with leftist lyrics, who remind me a bit of La Souris Deglinguee, Redskins, etc. They have tons of records out, some on famous labels like Mad Butcher. ATTENTAT SONORE are featured on two Cd compilations (punk-Hc with a drum machine and dual vocals) and appear on several other records (A new split 7" just came out). They've been around for something like 10 years and have decided to get a real drummer. PROTEX BLUE play pop-core with ska influences, they have one EP and one split CD out. ÖPSTAND split up recently after having put out two split Ep's with Spazz and with Seein' Red. RAWNESS' split miniCD is sold out but has been re-released on tape by Spanish and Malaysian labels (with their 2 wonderful demos as bonus!). They have two split EP's and an EP out (melodic Hc). Ex-ENOLA GAY now play in DISBEER (crustcore, CD out on Panx) and SICKNESS (crust). AN ATTA (split Ep with Active minds out) were just a project band by some members of ANOMIE. They don't exist any longer, but ex-ANOMIE people play in ULRIKE'S DREAM (emo). LEGITIME DEFONCE (punk/hc) have two albums out on Panx, and their third one came out recently. They are more into melodic Californian style HC now. PRIMITIV' BUNKO (crust!) had been around for years and had put out tons of tapes, two EP's and tracks on various comps. They split up in mid-1999. NCA, featuring ex-members of MELMOR, used to play a great mix of 77 style punk with HC influences (a bunch of EP's out), but they also split up in mid-99. I heard some of the members started new bands. DIPSOMANIE play raging punk reminiscent of OI POLLOI. Their first split EP with STEROIDS just came out. (STEROIDS (raw punk) also have another EP out on Panx).

DISRUPTIVE ELEMENT (old style punk/HC - one EP and one new miniCd out) have recently changed their line up but are still around. ASIDE (HC/thrash, dual vocals) split up just after recording their debut album (?). Emma ho is a grind band (ASSUCK style), they appeared on some comps and have a split EP out on Murder rds. MURDER ONE (fast NYHC, ex-INNOCENT BLOOD, ex-LOBO's TRIBE) just self released their first mini Cd. What's wrong appeared on several comps and on a split EP with Unlogistic (melodic HC), they have turned from fast HC to more emo sounds, invain play punk/HC with emo influences, they have a split EP with BRIDEWELL HOSPITAL out and 3 tracks appeared on a CD called "achtung, made in anarchya". The band feature ex-members of INWARD ACCESS. VÖMIT FOR BREAKFAST (powerviolence) hail from Saint Etienne, a town where you will find billions of HC bands, unfortunately few of them manage to go further than the demo stage, except maybe for GOOFBALL (grungy punk, one split EP out). CLOUDBURST (ex-NEVER SCORNFUL) play original heavy & metallic HC with social lyrics, their first EP just came out on Mosh Bart. THE INFORMERS, starring ex-BRIGADES vocalist's Vlad, play melodic HC in the vein of MC4, with socio-political lyrics. One CD and one EP out.

There's quite a few bands that have recently put out demos, keep an eye out for: WAITING FOR BETTER DAYS (positive HC), ELEVATE (HC/ emo), RELOAD (HC), 20" DE CHAOS (crust, s), CUMSHOT (grind/ thrash), SLAMFACE (midtempo NYHC, one split EP out, but they recently changed their name to TO LEARN), IRONIX (punk), etc. That's it for bands. Of course there's more, but these are the ones which put out records. Read zines if you want info on more unknown ones, OK?

Zines

There are basically no zines in English around here, but I'll

drop a couple names: EARQUAKE, france's biggest and more regular punk/ Oï/ Hc zine (in French – over 60 issues out!). MY WORD IS.... a free zine in both English and French. Desiderata was started in 1998 by a couple "famous" scenesters and many people compare it to Heart attack (columns, interviews, reviews, issue 3 out soon). Empowerment used to be a newsletter, now it's a zine, into punk-Hc-SxE and crust (15 issues out –written by a member of Aside).Exotic underground is a zine dedicated to punk-Hc-metal-underground scenes from countries that you didn't even know existed. I'm sure if there were a scene on Mars, Fred (who also runs Darbouka Records) would be the first to know about it.

Labels

PANX recently put out many records including a STEROIDS EP, a DAS KLOWN EP (USA) EP, a compilation with 4 French bands: DISBEER (crust), SUMMER DAY IN JUNE (HC/ emo), SICKNESS (crust), VIRAL YOUTH (NYHC), and more international punk/Hc/grind Ep's... New wave are still around. They have now decided to concentrate on 7" by female punk-rock-hc-thrash bands. They're putting out the Gore Gore Girls 7" comp series, and a 7" by Penadas por la ley (Argentina Punk-Hc). Darbouka puts out records with bands from far-off countries (China, Paraguay, Latvia, Turquey, etc). Sanjam put out a CD by BODA, and Aside's EP (fast political HC). Maloka put out the CD featuring Kochise's and Haine Brigade's first LP's, the Rawness' EP, and they help distribute records by DIVIDE AND CONQUER* (USA/ Scottish/ French melodic punk-Hc). Stonehenge put out UNDONE's and FINGERPRINT's records as well as a European HC CD compilation "Idiomes", and the Autonomy series (benefit EPs featuring 4 French bands each).

Distros:

I'll just drop a few distro names (the biggest and most reliable). New Wave, Panx, Bad Card, Boisleve, Punk as Fuck, Murder, Le Rebouteux, Sanjam, Overcome, Maloka, Stonehenge, Emergence, Walked in line, Mass productions, Burn out, Zoop, Kanivo chaos, Guerilla front, Karamekos, etc... (if you wanna deal with one that doesn't appear on this list, write and ask me first).

And now onto some personal plugs.. (did ya really think I was doing this for free ?!?) I quit with my zine, the INTERNATIONAL STRAIGHT-EDGE BULLETIN (in English), but I still write for many many zines worlwide (reports, interviews, reviews and columns). Available from me is a PARIAPUNK/ FINAL BLAST discography CD basic old French punk from 1986) and New Days Rising: a punk-HC compilation featuring 8 internatinational bands. Also quite hot: Reconstruction, a French Hardcore compilation with 26 bands! If you would like to check out some of the above bands or labels, buy this comp! (it comes with a fat booklet on recycled paper - two other labels recently put out similar comps with 20 French HC bands each, you can also buy them from me for a cheap price). I also run a big punk/HC/SxE/crust distribution with thousands of records from around the globe, send a stamp!

For more info on French stuff and for contact addresses feel free to write me. We also wish to help travellers. We can put you up, show you around, etc.. But only punk/HC people please. Take care, Yann.

y. BOISLEVE/ BP 7523/ 35075 Rennes cedex 3/ France/ coinxxxcoin@yahoo.fr

I need more penpals from far off countries, so if you're punk and/or SxE and live in Asia, Africa or South america please get in touch ! Next time I could also try to tell you about social, politcal or animal rights stuff, just tell me if you think it would be interesting...

Addresses:
Earquake, Fred Leca, Le ménil, 88160 le thillot.
Panx, BP 5058, 31033 Toulouse cedex.
Sanjam, Yann Dubois, 9 rue des mésanges, 35650 Le rheu.
El Trasgo, BP 40111, 35101 Rennes cedex 3.
Addresses in Paris:
Sonic machine, 18 rue de la Fontaine du but, 75018 Paris (record shop)
Le Kiosk, 21 ter rue voltaire, 75011 Paris (anarchopunk infoshop)
Librairie parallèles, 47 rue Saint Honoré, 75001 Paris (alternative record, book and zine shop)
Le Silence de la rue, rue Faidherbe, 75011 Paris (record shop)
Bad boys, rue Kléber, 75011 Paris (record shop/ collector items)
Monster melodies, 9 rue des déchargeurs, 75001 Paris (record shop)
Plus de bruit (35 rue de la Rochefoucault, 75009 Paris (record shop)
Le Vendémiaire, centre commercial Croix de chavaux, 93100 Montreuil (bar/ gig place)
Librairie Publico, 145 rue Amelot, 75011 Paris (anarchist library)
Addresses in Lyon:
La gryffe, 5 rue S. Gryphe, 69007 Lyon (anarchist library)
Addresses in Dijon:
Maloka, 61 rue Jeanin, 21000 Dijon (anarchopunk collective)
Addresses in the Basque area:
Patxoki, 23 bis rue des Tonneliers, 64100 Bayonne

Here is an update from your neighbours to the north (and east).

THE SWARM have broken up. The drummer left and Adam - the guitarist - broke his edge, which became a driving force behind the band's break-up. The singer ran out of energy trying to keep everything together. The other guitarist, Christian, is working on a metal project called FUNERARY from Hamilton involving x-AVARICE , and x-CHOKEHOLD members. Christian also has a hardcore band - also involving former CHOKEHOLD members - called HAYMAKER. They have a really good demo available through Chris Ainsley at P.O. box 57342 / Jackson Station / Hamilton, ON / L8P 4X2. The singer of the SWARM is working on his own project band called RUINATION, which is a super group of Ebro from CHARLES BRONSON/CRUDOS fame, Andy from EARTHMOVER/BLOODPACT, and Mike from WALLS AROUND US. RUINATION have recorded a demo and have pressed it as an ep with a limit of 700 pressed, 5 different covers available through the same address as ·/- Records. RUINATION have toured Europe and the States already and are recording for a split with THEY LIVE on DeadAlive Records, and a split with POINT OF FEW on Wicked Witch Records. They also have songs coming out on Hater of God comp

entitled "The 7 Deadly Sins", on the "Inside Front" zine comp. and on the "Short, Fast & Loud" zine comp.

Another super group of the garage/surf sort are the TIJUANA BIBLES. They feature members from the LEATHER UPPERS, the TEXAS DIRT FUCKERS, and SPITTLE. They have a 3 song ep out entitled "Mexican Courage" and are working on a CD called "Apartment Wrestling". They have a video about to come out and their dirty comic strips can be viewed on their website at www.tijuanabibles.com. Mexican wrestling masks, a strong affinity with surfy instrumentals, and some world class musicians, make this a band to watch for.

Speaking of world class, TEEN CRUD COMBO are releasing an ep on Black Lung Records, a 7 inch only label that has released such greats as NASHVILLE PUSSY, THE HOOKERS, THE CANDY SNATCHERS and the new ZEKE ep. The TCC ep has just come out and it fuckin' rocks. For those who don't know they sound like MOTORHEAD meets NASHVILLE PUSSY when they aren't doing their SPANDAU BALLET impersonations. On a sad note, Mark - the drummer - has left the band and it looks like Alyson is moving to San Francisco, which may split up the group.

A killer geek-core band called BORED OF EDUCATION have a demo out entitled "Noise to Scare Animals". They have also recorded 19 new songs, some of which will be used for the "T.O. Hardcore" comp. This new recording has paired down the best 8 tracks for a self- released CD demo entitled "No Blade No Thrash". BORED OF ED have added Noah - from GOJIRA, Mark Rodenhizer - from CFMU's "Metal Meltdown, and Mark Jarrett - formerly of the TEEN CRUD COMBO, to play under the pseudonym of FUCK JONAH (an ode to their drummer who abandoned them for white water rafting this summer). FUCK JONAH have also just recorded new material. If you want to track down any of the BORED OF ED or FUCK JONAH material write Martin Farkas at moses007@ilovejesus.com.

East-side youth-crew troublemakers AS WE ONCE WERE (AWOW) have changed their name to NO WARNING. They have recorded new songs, 3 of which appear on a new demo tape. You can get one by sending 4$ (US) to NO WARNING at 444 Scarborough Rd. / Toronto, ON / M4E 3N2 / CANADA or e-mail for further info: nowarning737@hotmail.com, website: nowarning.cjb.net. They are talking with a certain record label now and should have a 7" out by early 2001. In other youth crew news, this time from the west 'burbs, CONFINE have broken up. CONFINE have recorded new material that will come out on a label by James Hamilton, the kid who runs the Southern Ontario hardcore website. James' new label will be called Redefine Records. Some of the members of CONFINE have started a new band called THE FULL BLAST (not to be confused with the record store). FULL BLAST have a demo out and are currently touring the west coast with THE PETIT PROJECT. THE PETTIT PROJECT are a Weezer-esque punk pop band featuring members from SPREAD THE DISEASE. Ryan Gavel, from WHERE IT ENDS, has teamed up with members from VARSITY (out of Detroit) to form a youth crew band called FIGHTING CHANCE. They have a 5 song demo available through Alex Awn at 29200 Lorikay / Farmington Hills, MI / 48334 / USA / e-mail: alexxx213@aol.com. And another x-member band is RIVER CITY RANSOM, from Burlington, featuring members from OUTSPAN and FAREWELL TO THE FLESH. Two of the members of BORED OF EDUCATION play in a Warzone influenced project called AS ONE. They have a 4 song self titled CD that you can order by e-mail through xjessex@xmulletx.com OR asone416905@hotmail.com.

The dark lords of our scene, LEGION, have changed their name to LEGION666 to distinguish them from the legions of LEGIONS. They have recorded 11 new songs. Nine will be released on a forthcoming CD that will also include a cover of MOB 47's "Karnvapen Attack". One song will appear on an Ohio Food Not Bombs benefit double 7". For contact information check their website at www.legion666.cjb.net.

JAWW have a new CD entitled "Lifetimebomb". They recorded it at this new studio run by Preston from SPOTTY BOTTY fame. These guys are the Poison Idea of Toronto - just can't hate enough.

DAY OF MOURNING are busy writing their new album 'Onwards to Tragedy and Contempt' for Olympic Records. Domenic, the guitarist, runs his own label 13th Day Records, which has just released a split CD with CLENCHED FIST, from Memphis. You can write the band/label at 7205 Goreway Dr. / P.O. Box 59065 / Malton, ON / L4T 4J1 or e-mail: notorious-dom@dscribe.net. Dom is also in a side project called COALITION AGAINST SHANE (a.k.a. XCASX) who just released a split CD with THOR (80's metal legend) called "Keepin' the Dogs Away". This is also on 13th Day. XCASX are working on new material for an ep to be entitled "Turban Discipline".

TET OFFENSIVE

There is an awesome power violence band from a small placed called St. Thomas, just outside of London. They are called SMEAR CAMPAIGN and feature members from OXBAKER and PROPOSITION OF CHANGE. They have released a 10 song demo recorded on the Windsor station CJAM. A copy of the tape is available for postage and a kind word from Mike Woodford at 1 Rickwood Place №3 / St. Thomas, ON / N5R 6A8 / e-mail: smearcampaign@hotmail.com.

You should also check out RECENSION from Windsor, and incredible power violence band from a small scene. They too have a 10 song demo available that will destroy you. Write Steve Meuller at 10470 Mulberry Rd. / Windsor, ON / N8R 1H5 / e-mail: smueller16@home.com. They sound an awful lot like No Comment.

Screamo thrashmasters TET OFFENSIVE have some new members in their line-up and have just released a CD demo entitled "National Anthem Played Backwards". They are a NATIONS ON FIRE sounding emo-violence hardcore project. The CD is the effort of a lot of work and the aesthetic borrows from COMBATWOUNDEDVETERAN and NATION OF ULYSSES. They go for $US 6.00 ppd c/o Ryan Kennedy at 3075 Council Ring Road / Mississauga, ON / L5L 1N7 / e-mail: rtet_13@hotmail.com. They are working on an 8 song ep entitled "Raid on the Embassy" for a label in Louisianna called Dead Languages.

A band that no one locally seems to knows about is BLACK-CAT №13. This front for a Gary Numan cult have released a self titled 7" on *King of the Monsters*, a split 7" with INTERNATIONAL STRIKE FORCE on *Project Icarus* 7" series (Australia), and "I Blast off!" ep on *3-1-G*. BCN№13 have a split 7" with the VIVIAN GIRLS on *Robot Malfunction System* (Sweden), remixes the experiment vol. 1" 12" on *Virgin Suicides* (Germany)/*Radio One* (aust.), and "The Danceable Solution to the Teenage Revolution" 12"/CD all coming out - within the year. My theory is that they are so busy writing music,

they never come to shows or play in town. But they do tour. Write BCN°13 at 1442 Finch Ave./ Pickering, ON. / L1V 1J9 or check out their website for ordering information at www.blackcat13.cjb.net.

MAHARAHJ have a CD out entitled "Chapter One: The Descent" released by Now Or Never Records / 61 Riordan Place / Shrewsbury, NJ / 07702. They have two new members and are working on their next release of metallic monstrosity.

THE END have been touring throughout the summer. Featuring x-members from IDIOLLA and RACER, they still have a few copies of that awesome 4 song demo. They are about to go back into the studio to record new material.

New school street punk is being offered up by the KING SIZE BRACES, from Mississauga. One of the band mates girlfriends just released their first release "Land of Broken Dreams" on her own label *Steel Wool Pussy Records*. More on *Steel Wool Pussy* in the "Labels" section.

STREETFIGHT, from Little Portugal, are another new local streetpunk band. They sound like Cocksparrer crossed with Antidote and have already been banned from the El Mocambo.

Another excellent street punk outfit is RIOT 99 who have just put out their second demo. They feature x-members from THE GLORY STOMPERS (from Edmonton) and STANLEY KNIFE (from Australia). Demos are $4.00 ppd in care of Taras at P.O. Box 462 / 31 Adelaide Street East / Toronto, ON / M5C 2J5.

HOODRAT are still hard at it, despite their singer (Giselle) having moved to Montreal. She still makes the commute, the band still plays and they are still writing music. HOODRAT are in the process of putting out a split 7" with THE CHINKEES. The ep will be a benefit for ARA. Both songs are written about Dan and Spit, the two ARA activists murdered by nazis in Las Vegas 2 years ago. Giselle has a side project band based out of Montreal called EKSNIILO who are an emo-ish screamy hardcore band with two vocalists and a killer stage presence.

Fans of HOCKEY TEETH should check out THE CLASS ASSASSINS (AssAssAss! or the three asses) as the Farr Brothers form the backbone of this group. "Ass Ass Ass" as they are affectionately called by their friends, have members from PROBLEM CHILDREN, BITTER GRIN, and DIRECT ACTION filling out the line up. They have a 3 song demo described as powerful soccer crowd style chants over great old school punk and roll. Write Chris at 7 Alpaca Dr. / Scarborough, ON / M1J 2Z8 Canada for a demo.

Mark, the singer for HOCKEY TEETH, has a new band called PUT TO SHAME. Other members include Craig from TENSION playing bass and Roddy (formerly of CENTRIFUGE) playing guitar . They are working on material, but right now their set includes covers from everyone like The Clash to the English Dogs to the Angry Samoans to Joan Jett to Uniform Choice. Half their set are made up originals.

Shawna from SPOTTY BOTTY has moved to Montreal, but the band has a new 6 song recording finished that is on their website http://www.woundedpaw.com due to money constrictions. The recording studio is going alright but we could really use more bookings. The studio that Preston started up, called Sound Foundation, is starting to do okay and has recorded the likes of JAWW, JERK BANK, SHECK, and JERRY AND THE FINAL THOUGHTS.

For the GAP sweater kids, one of the best emo bands around is SINCLAIRE who are touring their new full length through Canada and the States. The CD is called "Attention Teenage Girls" and is released by Sonic Unyon / P.O. Box57347 Jackson Station / Hamilton, ON / L8P 4X2 / e-mail: jerks@sonicunyon.com.

In the last scene report, we reported that MARILYN'S VITAMINS broke up. They played their final show back in December '99 at the Five Years of Ductape party. Ductape will be releasing a b-sides and rarities CD of MARILYN'S VITAMINS stuff for the summer of 2001. Also, look for a few new start-up bands that sprung from MV's ashes - BOMBS OVER PROVIDENCE, DOBBLER, and perhaps even more.

After 6 years as THE STIFFS, the guys are changing their band's name to JAKE RYAN (based on the protagonist in Sixteen Candles). Their first release under the JAKE RYAN name will be for an EP due out early 2001 called "Anna" which will contain 5 songs which were recorded summer 2000 with Mass Giorgini at Sonic Iguana Studios. THE STIFFS did their final tour under the old name this past summer, and slept illegally in many campgrounds across the United States.

When JAKE RYAN isn't touring, you can catch THE MOOPS at a local club (2/3s of JAKE RYAN makes up 1/2 of THE MOOPS). Their new songs are, in a word, stirring. If JAKE RYAN take enough time off, THE MOOPS could very well pick up and pump out a really, really, really, really good rock record.

EW, YOU'RE A GIRL AND GIRLS SUCK are trying to make up their mind if they are a band or not.

BLAKE have broken up and started a new band called ROCKETS RED GLARE. Their labelmates, HACKSAW have a self-titled 10-song CD out, which includes 6 new songs and 4 songs from the GASR 7". You can order the CD for $US 8 through Spectra Sonic Sound at P.O. Box 80067 / Ottawa, ON / K1S 5N6 / Canada. HACKSAW are working on new material and are touring. They have some nice new tour shirts and you can contact them directly at 1738 Queen Street East / Toronto, ON / M4L 1G7 / e-mail: hacksaw@spectrasonic.com

Celebrating 17 years of full on drinking and Mad Max worship, B.F.G. are gearing up for the release of a new CD and a supporting tour. Their new CD is called "Barrage of Battery and Brutality" and is being released on God Records from BC. Sorry yanks, but this is a canuck only tour.

In the bull pen, SHITLOADSOFFUCKALL have a CD out. POLITIKILL INCORECT (P.I.) are breaking up. ARMED AND HAMMERED have gotten their old guitarist back and are touring Germany with the RESTARTS, which is a whole other type of homecoming involving x-members. The BLASTCAPS are working on another recording this fall for either an ep or a CD ep release. They are getting ready to tour Europe for two weeks. EXPLODER 01 have changed their name to the EXPLODERS and have just released a 7 inch ep.

My band COUNTDOWN TO OBLIVION have just released 2

eps worth of Slayer-core: "Brain Surgery for Beginners" on Deranged Records and "Starting Fires" split ep with THEY LIVE on Ugly Pop. Ironically enough, we have just broken up, but if you want to get any of our stuff you can write me at 703 Woodbine Ave./ Toronto, ON / M4E 2J4 and I'll get you sorted. We also have t-shirts available, if you're interested.

Labels

Streetpunk fans will be happy to read about two new labels that originate in Toronto. *Insurgence Records*, the label that puts out the ANTIFA newsletter has become a full fledged label. They have just released and amazing sampler comp called "Class Pride World Wide" featuring 19 songs of street punk from 9 countries. This great comp is being followed up by a new ANGELIC UPSTARTS release entitled "Anthems Against Scum" featuring live soundboard recordings of old and unreleased songs taken from an ANTIFA benefit in Hamburg. As well, a KLASSE KRIMINALE (Italy) CD entitled "Electric Caravanas" featuring skinhead and reggae influences will be released. For more information write *Insurgence Records & Publishing* write 2 Bloor street West, Suite 100-104 / Toronto, ON / M4W 3E2 / E-mail: insurgence@antifa.net / Web site: www.insurgence.net.

The second label is called *Steel Wool Pussy Records* and is run out of Mississauga. The first release was by KING SIZE BRACES, mentioned earlier. Carly Donovan, of *Steel Wool Pussy*, is working on a comp that features Toronto and Montreal bands (in the spirit of "Primitive Air Raid") including the likes of THE PROWLERS, THE GENERATORS, STREET TROOPERS, BITTER GRIN, KING SIZE BRACES,

and RIOT '99. This has the makings for a memorable regional comp. For more information about *Steel Wool Pussy Records*, write Carly Donovan at 16-1375 Southdown Road / P.O. Box 139 / Mississauga, ON / L5J 2Z1.

For the '83 punk scene, *Soap 'n Spikes Records* has just released THE GRISLY GHOSTS OF GUY, a horror punk band with a member from the EXPLOITED. Copies are $US 5.00 ppd in care of Derek Dykeman at 431 Burlington Ave., №5 / Burlington, ON / L7S 1R3 or e-mail: snspikes@netcom.ca.

"Old Man" Harvey continues his reign of releases with *Ugly Pop Vinyl* doing 1) the new LEGION666 CD, 2) an authorized repress of RAW POWER "Screams from the Gutter" LP - 1000 only, on vinyl and 3) a benefit comp 7" with LEATHERFACE, MARILYN'S VITAMINS (last recorded song), DILLINGER 4 and CRADLE TO GRAVE. The benefit will be for the December 6 Fund (a Toronto group that loans women capital with which to escape abusive relationships that economic dependence might otherwise keep them in—i.e. first/last, phone bills, groceries etc). There will also be a domestic release of PAINTBOX "Singing, Crying, Shouting" LP, on vinyl. For more info write *Ugly Pop* at 2 Bloor St West, Suite 100 Box 477 / Toronto, ON / M4W 3E2 / website: http://bastardx.tripod.com/UglyPop.html. For an encore, Simon is talking about starting a side label that will reissue early Canadian punk releases and will begin with a Mississauga band called THE STATICS (from 1980) to be followed by the an ep of unreleased MORE STUPID INITIALS (MSI) and an ep of unreleased DEATH OF GODS (DOG) material. All very exciting news.

Deranged Records is in the process of releasing the UNITED SUPER VILLAINS LP. The DS-13 "vad vet..." has just been released on CD. Gord has new COUNTDOWN TO OBLIVION t-shirts and will be releasing the new INTENSITY (from Sweden) LP, a POLICE LINE (Albany's next big thing) ep and a BORN DEAD ICONS (x-JONAH/DRIFT) LP. For more info write Deranged Records at P.O. Box 543 / Station P / Toronto, ON / M5S 2T1 or via e-mail: derangedyouth@hotmail.com.

Goodfellow Records have released the 1) OFFICER DOWN CD, and a 2) TAKEN CD. Goodfellow is busy working on a sampler for the label. Other projects in the works include a zine called The Difference Between Us. For more information about Goodfellow projects write Chris Logan at 762 Upper James Street, Suite 275/Hamilton, ON / L9C 3A2 or e-mail: goodfela@interlynx.net.

Redstar Records have released a split CD with KID GORGEOUS and DEAD TO THE WORLD. Redstar will be working with DARKER DAY TOMORROW (x-ANOTHER VICTIM and x-BLOOD RUNS BLACK) from Syracuse, and Brendan's own band FUNERARY (x-CHOKEHOLD, x-AVARICE, etc).

Schizophrenic Records is resurrecting Ugly Pop's "T.O. HardXcore" comp and converting it from an ep into a full length release. The comp is to be called "This is Toronto, not Ballet" - a take off on "This is Boston, not L.A." Craig is also re-issuing "I thrash therefore I am" - the BCT tape released in 1985 - as a CD pressing. All the tracks have been re-mastered and the comp includes TERVEET KADET, ANTI-CIMEX, MOB 47, RAW POWER, and more. It will be limited to 500 copies and will be out as of August. Craig's latest comp "Get thee to a Nunnery" is just out and features music by DS-13 (Sweden), MORMONS (the singer from 9 Shocks Terror), FREAKS, BANGLIN BAY, HYPER HINDU SQUATTERS (Japan) and others. The comp is $10.00 ppd through Craig Carron at 50 Fielding Cres. / Hamilton, ON / L8V 2P5 or e-mail: craig@netinc.ca.

Re-define Records is a relatively new edition to the label scene in Toronto. Being run out of the ideas of the Takeover Group and the push from the Southern Ontario Hardcore Website the label has released the IN DYING DAYS CD EP. The label will be releasing the JERK CIRCUS CD and the SOUL PHOENIX CD, as well as the new CONFINE CD EP. The CONFINE CD will contain little macromedia director files to add a multi-media type formats. You can write the Re-define at 11 Lady Steward Blvd. / Brampton, ON / L6S 3Y2 / email: noemail@re-define.com / website: www.re-define.com

Spaces

Okay the standard bars for shows continue to be the El Mocambo, the Horseshoe, Lee's Palace for the occasional show and the Opera House (for the arena style shows). The Kathedral has been hosting a number of shows. The Goofs have a new watering hole in Kensington, called PLANET KENSINGTON. Not quite the DMZ, but it definitely harkens back to those Quoc-Te style shows. The Anarchist Free Space is also in the Market. And Who's Emma is on the verge of closing.

Zines

The latest issue of On the Bank of the Tumid River №2 has interviews with CAVE IN, ELLIOTT, THE HOPE CONSPIRACY, KILLTHESLAVEMASTER, GODBELOW, CIRCLE OF DEAD CHILDREN,

AGORAPHOBIC NOSEBLEED and articles on the riot in DC, Nanotechnology, and Cryonics. Copies are $3.00 ppd through Joshua Zucker at 17 Sparkhall Ave. / Toronto, ON / M4K 1G4 / Website: http://sohc.org/eli/tumid.

For fans of the tough guy scene, Full Contact issue №5 is out. F.C. features interviews with 100 DEMONS, 9 SHOCKS TERROR, VERBAL ASSAULT, SHAI HULUD, DYINGRACE (Japan) and RINGWORM. There is a feature on motocross pro Seth Enslow, and a write up on Freddie MADBALL going to jail. Copies are $5.00ppd. in care of Rod Orchard at 485 Huron Street, №401 / Toronto, ON / M5R 2R5 / e-mail: fcontact@interlog.com.

Taint №2 is out, and features interviews with TRAGEDY (x-HIS HERO IS GONE), DROWNING MAN, EVERYTIME I DIE, BLACK CAT №13, and Kent McClard from ebullition. Copies are $2.00 ppd c/o Matt Bickles at 2 Stewart Street, Unit №202 / Toronto, ON / M5V 1H6.

Second Last's next issue is ready and should include: Interviews with THE VANDALS, KID DYNAMITE, MILO AUKERMAN, RANCID, L.E.S. STITCHES, TEEN CRUD COMBO, and FURIOUS GEORGE. There is a 'Feature Discussion' on religion's place in (or not in) punk rock; a 'Quote, End Quote' section dedicated to those one-liners that hit us like nothing else; 'Road Trip' reviews (Road Trip to Maine), an in-depth Toronto scene report, a ficticious story about a local PC punk band and their encounter with major label execs, 'Question of the Month' and 'Faces' an in-depth look at the people who help make our scene work. This issue, it's with long time promoter, booking and touring 'agent', Jill Heath. For a copy write Sandy Miranda at 200 Palmerston Ave., Bsmt / Toronto, ON/ M6J 2J4 or e-mail: sandymiranda@hotmail.com.

Punk Fiction hasn't put out anything since issue 10, but expect №11 sometime this winter, and people can still order from HOODRAT for $2 postage paid to 1011 Upper Middle Rd. E №1314 / Oakville ON / L6H 5Z9 / e-mail: hoodrat77@hotmail.com. The zine was profiled in a recent issue of Caustic Truths.

Caustic Truths are up to issue №75. Interviews include VICE SQUAD, CANDY SNATCHERS, ANTISEEN, and articles on the lost Rozwell files. Write to P.O. Box 92548 / 152 Carleton St./ Toronto, ON / M5A 2K0 for a copy or download one from www.caustictruths.com.

And Canada's version of *Short, Fast, Loud* has just come out with their first issue. Noah Gadke is behind this awesome new zine entitled Infection which focuses on the 'harder - faster" material. The first issue has interviews with Shank, Deadbodieseverywhere, Despise You, Seven Foot Spleen, Wadge, Pig Destroyer, Ken Pollution, Max Ward and an interview with a necrophiliac. Write for a copy of the zine at 634 Millwood Ave. / Toronto, On / M4S 1K8 / e-mail: noahgadke@home.com.

Hardcore Hotline

For visitors to the city, if you are looking for things to do you should call the Hardcore Hotline at (416) 535-8184. Saira Chhibber, the voice behind the hotline does a punk show on CHRY 105.5 FM on Tuesday nights called the "Superfly Show".

The Southern Ontario Hardcore website is still going and the website U.R.L. is www.sohc.org. For other listings you can check the Toronto Punk Page at http://www.geocities.com/SunsetStrip/Arena/1158/ but it hasn't been updated for months. There is also a new message board at http://members.boardhost.com/beaches/.

Radio Shows

I co-host a weekly hardcore show with Simon "Ugly Pop" Harvey on CIUT 89.5 FM called "Equalizing Distort". The show is on 89.5 FM Sunday nights from 10:00pm til midnight. We have a demo feature every week as a regular fixture to the show. If your band has a cassette-only release send it our way to the address below. The long standing "Mods 'n Rockers" have been suspended in a libel chill incident when they called out a local weazel (promoter) for making anti-semitic and homophobic accusations. Campus/community radio stations just don't have the resources to fight legal battles, regardless of how good the cause is.

CKLN 88.1 FM airs "Aggressive Rock" every Sunday night with a rotating cast of hosts including Paul 'Against' Johnston, Blaspherion "Death Metal up yer Kilt" Abrash, Noah "GORIJA" Gadke and Cameron "More Slow No Go!" Pasman. Saturday nights from 1-3 am have a similar theme, but with distinct progams including "Punk & Disorderly" (punk, interviews) the first Saturday; "1,2,3!" (UK pop, post-riot grrl punk) the second Saturday; and "Emmanations" (anarchist, hardcore, anti-racist; Who's Emma collective) the last Saturday. Other full blown shows include "Please Kill Me" (punk rock) every Wednesday from 2-7 am, and "Moondog's Ballroom" (old school punk, rockabilly, garage) every Friday from 2:30 - 5 pm.

Up in North York at CHRY 105.5 FM, Saira Chhibber still holds court with the "Superfly Show" (punk, garage, hardcore, more) every Tuesday night from 11pm - 2 am and "One Step Beyond" (retro, new wave, ska) every Thursday night from 2-7 am.

In Hamilton at CFMU 93.3 FM, there is a cool radio show Friday nights, Midnight to 2am the "Metal Meltdown" hosted by Bailey Moffatt. Tuesday Nights from 8 till 9pm you can tune in to CFMU for "Wasted Youth Guidance Councellors" with Taylor and Jeff (the latter of Hamilton glam-punk band RIOT STAR) for more a traditional punk offering with emphasis on Texas-style punk rock.

Website radio shows include: *Ductape Net Radio* featuring Kai Boysen, Sam Allemang, and Zach Feldberg who broadcast from www.ductape.org, *Caustic Truth radio*: Noizy Music Zine Radio (www.caustictruths.com), and *Music For the Minuses* at (www.2kool4radio.com/showpage.php3?argSeek-thu:23:00).

That's about it for an update. This scene report was made possible thanks to information moles like Blaspherion Abraxas, Craig Caron, Chris Colohon, Ben Cook, Mopa Dean, Gord DuFresne, Derek Dykeman, Ewan Exall, Martin Farkas, Zach 'Ductape' Feldberg, Noami Freeman, Noah Gadke, Garren Maharahj, Mike Halichuk, James Hamilton, Simon Harvey, Jon Harvie, Chris Iler, Doug Jaww, Steve Jones, Jesse Keeler, Ryan Kennedy, Imantz Krumins, Chris Logan, Matt MetalXChild, Sandy Miranda, Bailey Moffat, Notorious Dom, Cory Rat, Shawn Scallen, Jon Sharron, Preston Simms, Ter Ter, Andre Zadorozny, and Joshua Zucker.

You can write me about the radio show or COUNTDOWN TO OBLIVION at 703 Woodbine Ave./ Toronto, ON / M4E 2J4.

Stephe Perry

The origins of the Hungarian punk movement go back to the early '80s, when a handful of bands like AGYDAGANAT, ETA, QSS, the recently reformed CPg, and the ever-going AURORA emerged as angry young men playing fast and raw punk rock music with anti-Communist lyrics. It's a kind of controversy that while British bands like the Clash were flirting with a Communist ideology, their Hungarian counterparts living in a country crippled by such a totalitarian regime had the single choice of revolting against it.

But the change of systems arrived in 1989 and it brought

a new situation. Now punk bands, such as veterans AURORA and newcomers PICSA revolted against the Americanization of the country, against the new system that retained bad things from the previous one, but lacked the good things that people expected—organized crime appeared right away, but the standard of living hasn't risen much in the past decade. It resulted in a hatred against the new system as well, so now we have punk bands like PICSA (their name means "cunt" in Hungarian), who declared themselves anarcho-communist. Of course, there are punk bands with a similar political background everywhere, but you have to know that the Communist regime sent old punk band CPg to prison for two years because of their anti-system lyrics, and members of other punk bands, like AGYDAGANAT, had to leave the country because of being persecuted.

PICSA

But enough about politics, let's see what Hungary has to offer now. Of course, I'm not going to mention every single punk band, just the ones that are the most popular or the most important in my view, and I won't talk about the hardcore scene either, since I think it's another story.

AURORA, who are the oldest constantly going Hungarian punk band with their fifteen years of history, come from the Northwest Hungarian town of Győr and their originally U.K. Subs-type music has been recently updated with a NOFX-like flavor by using a trumpet in some of their ska-influenced tunes. Going down to the Southwest, we can find the town of Pécs, which has troublemakers PICSA, who became infamous a few years ago, when they wrote a song entitled "Hang István Csurka." (In fact, it was a cover of the Dead Kennedys classic "Let's Lynch the Landlord.") Csurka is an extreme right wing politician, who is now an MP, unfortunately. To cut a long story short, PICSA (a.ka. HétköznaPI CSAlódások meaning Everyday Disillusionments) became the second most well-known punk act due to the media coverage they got concerning this scandal.

FURGEROKALABAK

Hungary's third major punk act is PROSECTURA, a fun-punk four-piece who sound a bit like the Dead Milkmen. Similarly to PICSA, they are also going on for about ten years now. Their hometown is Szekszárd, which also has to offer another punk band similar to PROSECTURA, the perverted and goofy FÜRGEROKALÁBAK. Out of the newer bands, two Northeast Hungarian outfits are the most known, both playing California punk: ALVIN ÉS A MÓKUSOK come from Nyíregyháza and feature a female bass player and a juvenile drummer, while MACSKANADRÁG are from Salgótarján and have recently also beefed up their sound with recruiting a trumpet-player. Among the several newcomers in their footsteps, I'd like to mention two Southern Hungarian bands, SMAFU from Szeged, the hometown of punk legends CPg, and A BRIGÁD from Pécs, the town where PICSA come from. I should neither forget about ENOLA GAY, a Bad Religion-type four-piece from the Eastern Hungarian town of Szolnok, which is located at the banks of the Tisza River, recently almost completely destroyed by a cyanide spillage coming from a Romanian factory.

All these bands have lyrics in Hungarian. The finest local punk band with English lyrics is BANKRUPT, which happens to be my band. Bankrupt follows the traditions of classic punk bands like the Buzzcocks, the Clash, the Stranglers or the Ramones, and all these influences get mixed with a 90s indie guitar sound in their music. The band has just released its first CD, *Listen*.

Finally, I'd like to mention two bands, who represent genres closely related to punk. GORILLA is a world-class psychobilly three-piece, who are well-known in Western Europe since they are signed to Germany's Crazy Love Records. The latest wave of ska seems to have reached Hungary by now, even if it happened with the usual five-year delay, as now we have CSIZMÁSKANDÚR, (Puss 'n Boots) a sympathetic ska band formed by some bored postmen in the Central Hungarian town of Tata.

There are several zines in Hungary, the most known being ROZSDASZÍN PÁRDUC, NAPOCSKA and PÓKHÁLÓ. There is also a new zine, which is edited by your humble narrator, it's called MAGYAR TARAJ, and has the ambition of becoming the best punk rock fanzine in the country. Our fanzine is making an effort to strengthen the ties between the Hungarian scene and the scenes of neighboring countries. This will start this fall with a series of concerts of Austrian punk bands in Budapest promoted by MAGYAR TAJAR, which would be soon followed by putting up gigs for Czech, Polish and Slovenian bands here. Now we also have a bi-weekly radio show at non-profit radio station Tilos Radio complementing the fanzine.

To find out more about the Hungarian Punk scene check out the Hungarian Punk Page at http://surf.to/hungpunk or directly at http://www.angelfire.com/ok/HungPunk/index.html This was created by me as an effort to get the local scene closer to the worldwide punk community and to help local bands and other people to establish contacts abroad. We have some decent venues and any bands who want to play here are welcome to contact me, I'll get them through to the right people. Rufus Rockstar rockstar42@hotmail.com or bsarkadi@matavnet.hu

Web addresses/Contacts:

Bands

Alvin és a mókusok – http://www.extra.hu/alvin
Auróra – http://w3.swi.hu/aurora
Bankrupt – http://listen.to/bankrupt
A Brigád – http://www.extra.hu/brigad
CsizmáSKAndúr – http://www.extra.hu/Csizmaskandur
Enola Gay – http://w3.swi.hu/enolagay
Fürgerókalábak – http://www.extra.hu/frl
Gorilla – http://members.xoom.com/gorillaband
Macskanadrág – http://www.extra.hu/macskanadrag
PICSA – http://www.picsa.baranya.com
Prosectura – http://www.terrasoft.hu/prosectura
Smafu – http://smafu.cjb.net

Zines

Magyar Taraj – magyartaraj@freemail.hu
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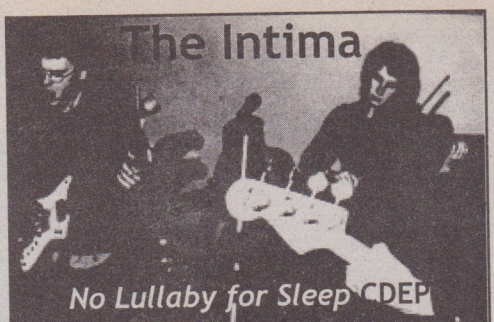

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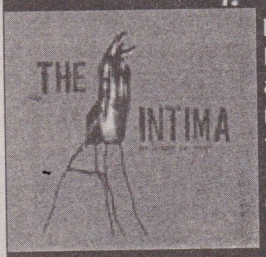

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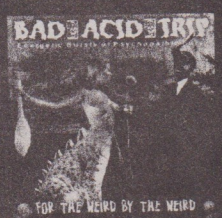

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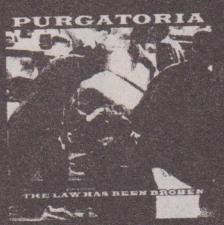

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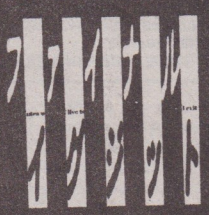

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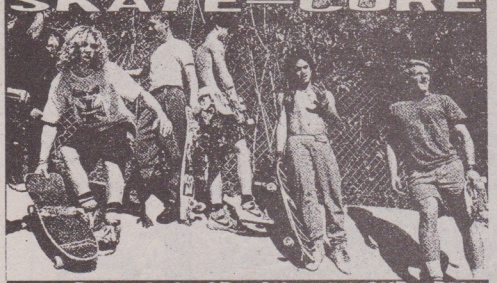

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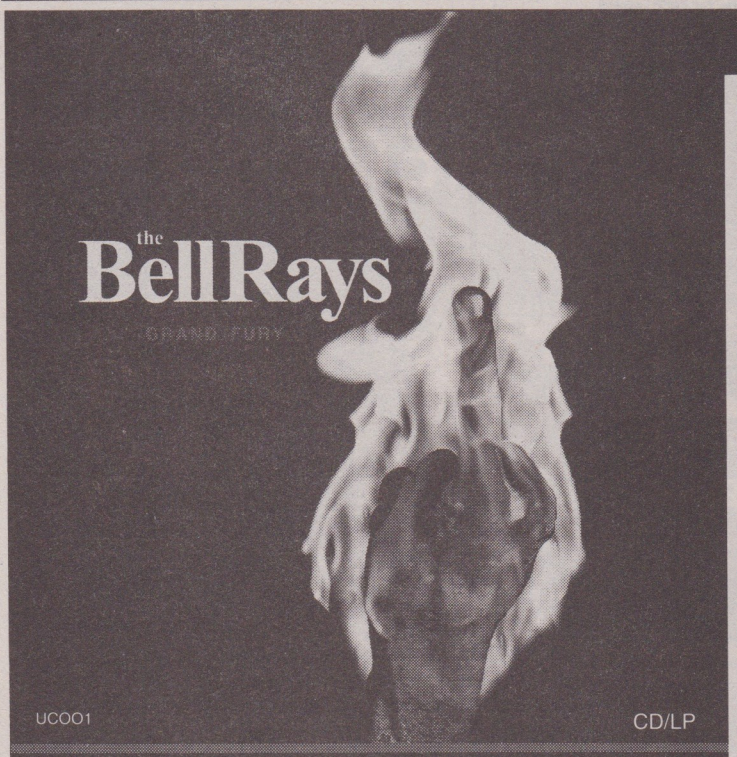

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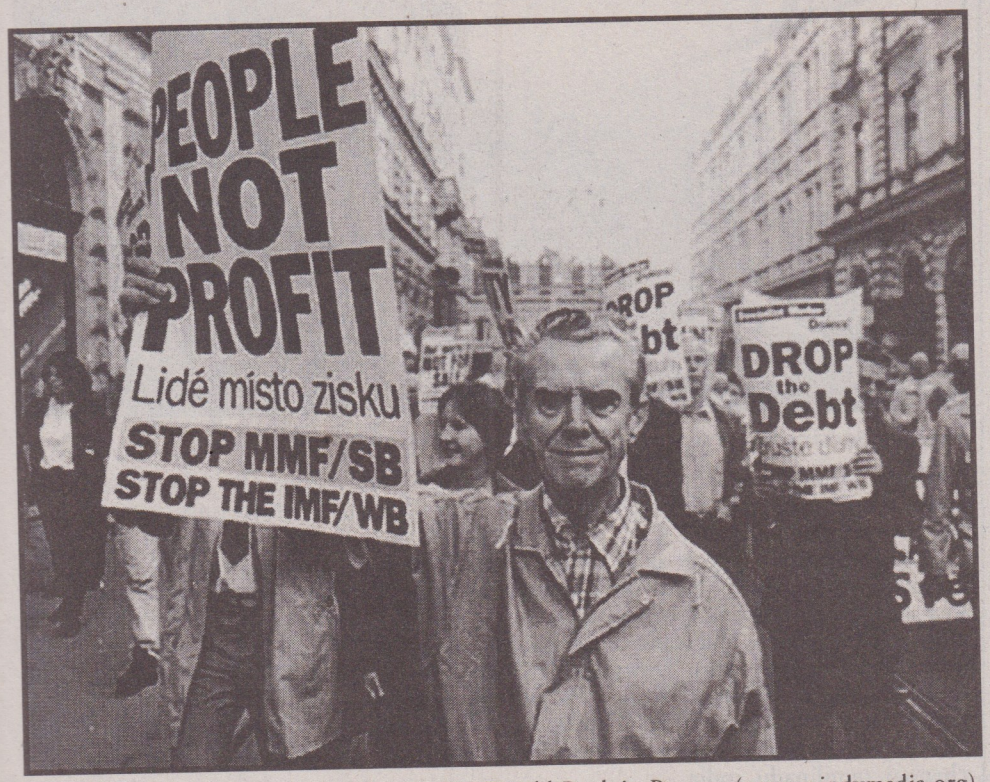
MRR NEWS

No. 211
Dec. 2000
compiled by:
Mimi Nguyen

S26: Global Day Against Capitalism



Young and old alike protest against the IMF/World Bank in Prague. (prague.indymedia.org)

Tons of protesters, lots of tear gas, more demonstrations than you could shake a stick at. The following clips are from the S26 protests from around the world. (S26, if you didn't know, marked the day of World Bank/IMF meetings in Prague.) There's a lot more S26 information at http://x21.org/s26 and of course, Prague's own Indy Media Center at http://prague.indymedia.org.

montreal, canada

Between 100-150 demonstrators gathered in Montreal as part of the International Day Against Capitalism (S26), and in solidarity with the protests against the IMF and the World Bank in Prague and worldwide. The demonstration was led by banners reading "Smash Capitalism before it smashes you!" and "La rebellion est un droit! A bas le capitalisme!" [tr. "Rebellion is a right! Down with capitalism!"]. The protest parade wound its way through Montreal's downtown streets, ending at the Stock Exchange Tower in the heart of the financial district.

Throughout the parade, the Montreal police were ever-present, with dozens of vans crammed with riot police in full gear following the protest at a distance. The S26 parade was able to continue on to other planned sites, including the Hydro Quebec building, as well as the heart of the banking district and the World Commerce Center near the Stock Exchange. Near the Stock Exchange Tower, after a few speeches, the protest dispersed into a nearby metro station as it became clear that the riot squad was ready to deploy. There were no reported arrests.

hartford, connecticut

Hundreds of Connecticut activists joined forces today for a mass march and rally in Hartford to demonstrate U.S. support for the Global Day of Action in Prague, Czech Republic, against the International Monetary Fund and the World Bank. "S26" will also mark support for the Connecticut Justice for Janitors campaign. This un-permitted mass march was one of hundreds to be held in major cities all over the world, focusing unprecedented attention on the disastrous effects of IMF and World Bank policies. Activists will show their solidarity with the tens of thousands of demonstrators who gathered in Prague and throughout the world to demonstrate and engage in civil disobedience against the IMF and World Bank meetings on that day.

"These institutions have devastated the environment and destroyed communities around the world and driven poor Americans deeper into poverty," noted Kristin Perreault, a member of CGAN's S26 Working Group, at the SEIU rally in front of the Federal Building on Main Street. At the same time, she noted, "People are awakening to the possibility and necessity of global solidarity against the ravaging effects of unbridled corporate power. At home as abroad, a burgeoning movement is giving new meaning to the slogan, 'Think globally, act locally.'"

Richard Beobel, a long time union janitor, said, "On the 26th, we, the janitors of SEIU Local 531, in solidarity with, the Connecticut Global Action Network, as well as thousands of protestors around the world, are marching against all forms of corporate greed, from United Technologies here in Hartford to the policies of the World Bank and IMF."

stockholm, sweden

Approximately 200 anti-globalisation activists and leftist youth demonstrated in Stockholm on the evening of September 26th. Beginning with speeches and reports from the situation in Prague, the calm but loud demonstration then began to move from the traditional workers quarter of S_dermalm to the Old Town where Stockholm's Bourse is located.

Police presence around the demonstration was minimal. Upon arriving on the Old Town island, the demo moved into the narrow alleyways where shouts and chants against the IMF echoed throughout the quarter, turning the heads of evening shoppers and tourists.

Just as the demo was to enter the large square in front of the Bourse, K9 police stopped the demo and riot police began to immediately seal off all the entries into the square with portable riot fences. The demo stood their ground in the alley in which they standing and a police van drove into the alley from the rear.

Nearby, on the grounds of the Royal Palace, approximately fifteen police vehicles waited for orders. After circa ten minutes the entire area was sealed of and the demo began to dissolve as the police van in the rear pulled away. The planned speeches and street theatre in front of the Bourse never occurred.

washinton d.c., u.s.a.

Around 400 people, most of them union members and activists who were involved in last Spring's protests of the World Bank/IMF, braved the early morning drizzle to rally in support of local parking lot attendants who are trying to unionize. The boisterous picket stretched an entire city block in downtown D.C., on L St. NW, between 19th and 20th. At one point, around 35 activists ran into the street and sat down to form a line of bodies that blocked the street.

U.S. anthropologist killed hundreds o f South American Indians with measles

A U.S. geneticist who died earlier this year has been accused of deliberately infecting thousands of Yanomami Indians with measles, killing hundreds. The geneticist, James Neel, worked in the Yanomami homeland in Brazil and Venezuela in the mid-1960s. The book, Darkness in El Dorado, was authored by journalist Patrick Tierney, argues that Neel vaccinated the Yanomami as an experiment to test the effects of natural selection on primitive societies. It also states that his work was funded by the US Atomic Energy Commission, which wanted to research the consequences for communities of the mass deaths caused by a nuclear war.

Professor Terry Turner of Cornell University, who had read the proofs, sent the American Anthropological Association a letter stating that the book reveals a "nightmarish story - a real anthropological heart of darkness."

The book says Neel used a virulent measles vaccine to spark an epidemic that killed at least hundreds and probably thousands of the Yanomami. It says he ordered his researchers to refuse help to those who were sick and dying, insisting that they were present only to observe and record what was happening.

Professor Turner says in his letter to the AAA that Neel used a vaccine called Edmonson B, which produced symptoms virtually indistinguishable from those of measles. He did so without telling the Venezuelan government that he was planning a vaccination campaign, as he was legally required to do.

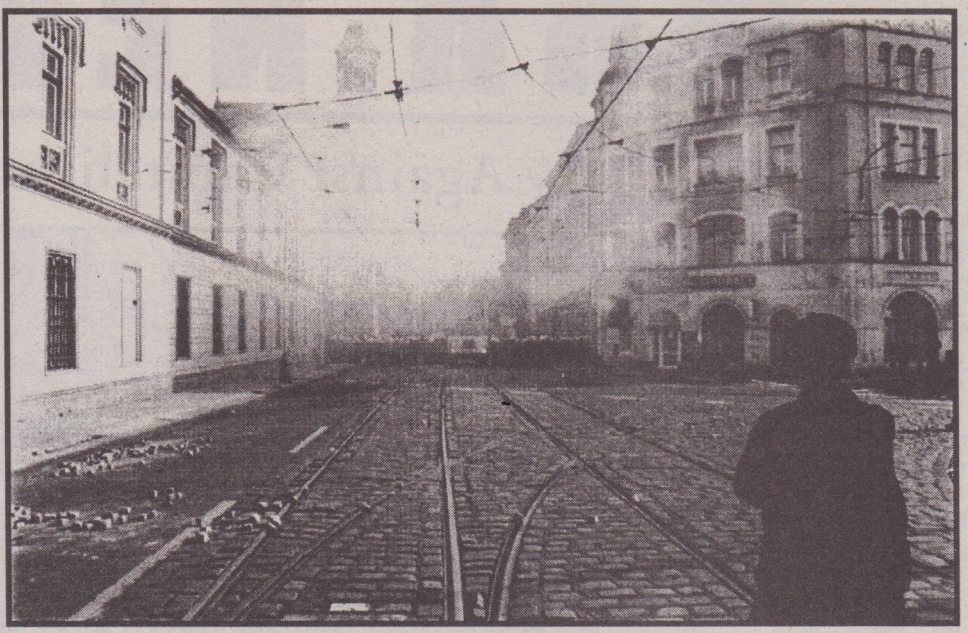
Professor Turner says there is evidence that the vaccine either caused or, at the least, greatly exacerbated the epidemic. He says Neel believed that "primitive" societies like the Yanomami were genetically isolated, and that this enabled males possessing dominant "leadership" genes to breed more often, leading in theory to a continual upgrading of the societyís genetic stock. He also believed that in modern societies "superior leadership genes would be swamped by mass genetic mediocrity.

Apart from apparently wanting to test his own theories on the unwitting Yanomami, Neel was also closely involved in the work of the Atomic Energy Commission. He researched the effects of radiation on humans, and led the team that investigated the effects of the Hiroshima and Nagasaki bombs on survivors and their children. Professor Turner says Neel's group had been involved in experiments in the US, which included injecting people with plutonium without their knowledge.

Although Neel himself is dead, many of his associates from the experiment are still alive. There are thought to be about 21,000 Yanomami in the Amazon rainforests, who face grave threats to their survival.

They are sometimes involved in direct clashes with miners and other groups intent on exploiting their lands, which are supposed to enjoy legal protection. Environmental damage is making it harder for them to fish and hunt in their traditional ways. And malaria, spread by mosquitoes which breed in stagnant pools left by the mining operations, is now estimated to be killing about 13% of the Yanomami every year.

S-26 Protests (con't.)



Protest barricades, Prague (prague.indymedia.org) •

The police shut down L St. during the height of rush hour traffic. The 35 were eventually arrested and transported away. The action ended in a brief rally a short time later.

moscow, russia

About 40 anarchists and anti-capitalists marched through one of Moscow's main streets on to the offices of the World Bank in a demonstration against capitalist globalization and in a show of solidarity with comrades marching in Prague. Protesters chanted anti-capitalist slogans, blew whistles and leafleted the pedestrians. Some cut and paste art action was made at the WB offices (slogans "Down with IMF/WB" were pasted onto the walls). Police that arrived in about 10 minutes arrested six protesters and after a while the demo moved to the police station where arrested comrades were held. However small, the march itself was a relative success because it was rather well-spirited and organized.

chennai, tamil nadu, india

Human Rights-Tamil Nadu Initiative, Jubilee 2000, Tamilnadu women's collective, and Citizens for Freedom of Expression jointly organised a protest in front of Tamil Nadu government guest house at chepauk in Chennai the capital city of Tamil Nadu state in India, on September 26. They shouted slogans denouncing IMF/World Bank. 450 persons, mostly women, joined the protest. The protesters raised banners with "Stop IMF and World Bank". The role of World Bank and IMF against the people of developing countries on debt, unbalanced trade, patent laws, environmental degradation, intellectual property right were exposed in the speeches given by the participants.

belo horizonte, brazil

At the Carnival of Resistance more than 200 activists assembled in the central plaza of Belo Horizonte. It was a coalition of anarchists, students, punks, radical vegans and Proutists to begin their Carnival Against Capitalism in solidarity with the protests in Prague. Distributing pamphlets, making a barrage of sound, with banners, posters and a giant puppet of IMF Death, the group began their festive march down the streets. They shouted slogans against capitalism, exploitation and poverty.

Suddenly, in the block in front of Citibank, a group sat down and linked arms, closing the street. The action blocked traffic in the entire downtown area. After nearly half an hour, the police arrived and the protesters agreed to open one lane of traffic. When more reinforcements arrived, the police began shouting abuses, insults and threats, though the protesters insisted they were not violent. One protester was beaten on the head, and police on horseback advanced over the line of protesters sitting in the street.

Divided into two groups, one in front of the bank and the other at the intersection, the protesters continued resisting nonviolently. There were no arrests.

portland, oregon, u.s.a.

On September 26, Portland police arrested at least six people after a protest of this week's International Monetary Fund and World Bank meetings in the Czech Republic spilled into the streets of downtown Portland. About 80 demonstrators marched through downtown Portland during rush hour in solidarity with protests in the Czech Republic against the annual meetings. The protest closed a section of Broadway, between Southwest Morrison and Yamhill streets near Pioneer Courthouse Square, and blocked eastbound MAX service on Yamhill Street.

Protesters threw eggs at officers on horses. Police responded with pepper spray and tried

to surround the group.

wellington, australia

The Wellington September 26 Carnival Against Capitalism, organised by Wellington anarchist group the Committee for the Establishment of Civilisation (CEC), began in high spirits outside a McDonald's branch in Manners Mall to a lunchtime crowd of about 200. Food not Bombs gave away about 90 free veggie burgers and free cups of tea as a constructive anti-capitalist protest to highlight how many people are impoverished and unable to afford enough food because of capitalism. The turnout was excellent considering the weather had been wild, windy, wet and cold until just before the protest.

People listened to speeches about the devastation caused by the IMF and World Bank, and a solidarity statement of support was read out from a protester in Prague from the leftist tino-rangatiratanga or Maori self-determination group Aotearoa Educators. Music was played, red and black balloons were tied to trees, and hundreds of anti-capitalist, anti-IMF and World Bank leaflets were distributed to passers by. The mood of the protest at this stage was positive and there was quite a buzz around the place.

After about an hour and a half the colourful carnival (full of red and black flags) proceeded around the corner to Cuba Mall to protest against Westpac Trust bank. As there are no IMF or World Bank offices in town, it was thought we ought to target banks in general to symbolise our resistance to capitalism as a whole. Westpac was specifically targeted because of its role in financing and profiting from uranium mining in Australia, and as a protest against banks in general and the role they play as essential capitalist financial institutions. In all nine protesters were arrested and four were injured at the hands of the police.

Catholic Priest Attacks Clinic With Ax

ROCKFORD, Ill. (September 30) - A Catholic priest smashed his car into an abortion clinic Saturday morning, then chopped at the building with an ax until the owner fired two shotgun blasts to stop him, police said.

The clinic was not open and nobody was injured in the attack, which came just two days after federal approval of the abortion pill RU-486.

The man drove through a door at the Abortion Access Northern Illinois Women's Center around 8:15 a.m. He was swinging an ax when the clinic's owner fired a 12-gauge shotgun twice. Neither man was injured.

The Rev. John Earl, 32, was arrested and charged with burglary and felony criminal damage to property, said Deputy Police Chief Dominic Iasparro. Earl was released later Saturday on $10,000 bond.

Iasparro would not comment on statements Earl made to police about a possible motive.

The building owner, Gerald W. "Wayne" Webster, 56, has rented space to the clinic for 15 years. He sometimes sleeps in the building for security. No one else was inside Saturday morning.

Police said Webster's weapon was legal and no charges will be filed against him. "He came at me with an ax over his head," Webster told reporters. "He would have chopped my head off if I wouldn't have been armed with a 12-gauge shotgun."

"I thank God and my shotgun that I'm alive," he said.

Earl is the pastor at St. Patrick's Catholic Church in Rochelle, about 30 miles south of Rockford. Parishioners gathering for Mass on Saturday evening said Earl took over about a year ago and was respected by the congregation. The Diocese of Rockford issued a written statement saying Earl's activities have been restricted while it reviews the matter.

Abortion providers usually are on alert for violence following abortion-related events in the news, such as this week's approval of RU-486 by the U.S. Food and Drug Administration, said Vicki Saporta, executive director of the National Abortion Federation.

"We haven't received any specific threats, but anytime abortion is in the headlines we issue an alert to our clinics to take precautions because there is the potential for increased violence," she said.

The Rockford clinic is not one of the NAF's 360 member facilities, but "it's just kind of common sense that clinics would be on alert," she said.

Earl did not reach the clinic offices with the ax, so damage was confined to the exterior overhead door he crashed through and woodwork in a hallway, Iasparro said.

The clinic houses the office of Dr. Richard Ragsdale. Ragsdale said there have been vocal protests outside the clinic during the past four or five months, but he said he had not noticed Earl.

"I'm not surprised that something happened on the heels of the RU-486 announcement," he said. ``But this is a little more violent than we were expecting.''

Ragsdale filed a landmark 1983 lawsuit challenging Illinois abortion restrictions, contending that they required doctors performing abortions to conduct their practices in buildings that in effect are hospitals. Under a settlement that was upheld by the U.S. Supreme Court in 1990, women fewer than 18 weeks pregnant may undergo abortions in clinics, while those beyond that term require full-service surgical facilities.

Chinese Women Begin Hunger Strike

October 2, 2000 (Vancouver, BC)–In a bid to appeal directly to people in Canada, the Chinese women incarcerated by Immigration Canada at the Prince George Regional Correctional Centre began a hunger strike today. All of them have now been detained for more than a year, since they arrived in Canada last August and September. DARE (Direct action Against Refugee Exploitation) received several phone calls from the women, who say they are going on the hunger strike to protest their continued incarceration. Their statement declares that they wish to live in safety and freedom in Canada and that they want to contribute to Canadian society.

The women say the long imprisonment has taken a serious toll on their mental and physical well-being. They say they are trapped between incarceration in Canada and persecution in China.

There are still about 118 Chinese migrants imprisoned in detention centres in British Columbia (in Prince George, Burnaby, Surrey and Vancouver). In May and July, the Canadian government deported two groups of 90 people.

As well, on each of the past three Fridays (September 15, 22 and 29), small groups of people have been deported. Some of those deported were still in the process of appealing for refuge. Upon their return to China, people have been imprisoned and ordered to pay huge fines.

DARE says that the Canadian government has put the lives of those deported back to China further at risk. After the second mass deportation, immigration spokesperson Therese Vermette stated that Immigration Canada would contact two international human rights groups to follow up on the fate of those asylum seekers returned to China. The Canadian government does not appear to have honoured this commitment.

DARE is further concerned with a growing trend in Canada and other Western countries of criminalizing asylum seekers. In the case of the Fujianese migrants who came to Canada by ship last summer and fall, DARE continues to argue that continued incarceration has negatively impacted on their ability to make claims for refuge. Their treatment by Canadian immigration officials has been marked by racial group profiling to justify continued detention, lack of adequate legal counsel, an accelerated refugee process, enormous bond requirements to secure release from detention, and inadequate medical, interpretation and advocacy support. In short, the process and public misperception has been stacked against them.

Despite incarceration and other barriers erected by Immigration Canada, 28 of the Fujianese people have been granted Convention refugee status. DARE questions how many other Fujianese migrants would have succeeded in their claims for asylum had they not been incarcerated.

Student Speech Calls Out Albright

Just after Madeleine Albright, the US Secretary of State, made the commencement address at the University of California at Berkeley this past June, a Palestinian student medalist, who had been invited to respond to the address, put aside the speech that she had prepared–a speech that had already been officially approved by the university–and decided, in her own words, to "talk from my heart."

Fadie Rafeedie accused Albright of lying by omission, of responsibility for the UN sanctions and the subsequent deaths of tens of thousands of innocent Iraqi civilians, of failing to tell her audience that it was an American company that had supplied Saddam Hussein with his chemical weapons and the CIA that had earlier funded him. To the horror of the university authorities, Rafeedie even mentioned that US-made depleted uranium munitions fired by the Americans in the 1991 Gulf war may be destroying the lives of thousands more Iraqis.

Several other students, protesting Albright's appearance, had earlier been hauled from the lecture theatre. "When [those] protesters were protesting," Rafeedie told the thousands-strong audience, "it's not because they wanted to pick a fight with the woman whom you guys all happen–well, many of you–happen to love. She was introduced as the 'greatest woman of our times.' Now see, to me that's an insult. This woman is doing horrible things. She's allowing innocent people to suffer and to die. Iraq used to be the country in the Arab world that had the best medical services for its people, and now look at it. It's being obliterated…[Saddam Hussein] is a brutal dictator and I agree with her [Albright], and I agree with many of you. [But] we need to see who's responsible for how strong Saddam has gotten. When he was gassing the Kurds, he was gassing them using chemical weapons that were manufactured in Rochester, New York. And when he was fighting a long and protracted war with Iran, where one million people died, it was the CIA that was funding him...I'm speaking to a crowd that gave a standing ovation to the woman who typifies everything against which I stand...and I think that if I achieve nothing else, if this makes you think a little bit about Iraq, think a little bit about US policy, I've succeeded."

Rafeedie ended her extraordinary speech with an Arab slogan: "Fear not the path of the truth because of the lack of people walking on it."

NY Times reports death penalty doesn't deter – duh!

The New York Times reported on September 22, in the dozen states that have chosen not to enact the death penalty since the Supreme Court ruled in 1976 that it was constitutionally permissible have not had higher homicide rates than states with the death penalty.

Indeed, 10 of the 12 states without capital punishment have homicide rates below the national average, Federal Bureau of Investigation data shows, while half the states with the death penalty have homicide rates above the national average. In a state-by-state analysis, The Times found that during the last 20 years, the homicide rate in states with the death penalty has been 48 percent to 101 percent higher than in states without the death penalty.

The study by The Times also found that homicide rates had risen and fallen along roughly symmetrical paths in the states with and without the death penalty, suggesting to many experts that the threat of the death penalty rarely deters criminals.

"It is difficult to make the case for any deterrent effect from these numbers," said Steven Messner, a criminologist at the State University of New York at Albany, who reviewed the analysis by The Times. "Whatever the factors are that affect change in homicide rates, they don't seem to operate differently based on the presence or absence of the death penalty in a state."

CALLS TO ACTION

GLOBAL @CTION 2000 Yearbook

We are looking to create a sort of "yearbook" that will serve as both memoir and archive, as well as a discussion and reflection piece for critical analysis. The focus will be on the movement in North America, but reports from global anti-capitalist peoples' movements will provide the context and backdrop.

Did Seattle N30 kick off an exciting new wave of anti-capitalist direct action? Was A16 in DC a building block? Did anarchist ideals and anti-capitalism make a strong showing at the Republican Convention in Philadelphia? Were Melbourne and Prague a sign that the momentum is still building? What can we improve upon at the Summit of the Americas in Quebec City, June 2001? Explore these ideas and more in a critical Journal of anti-capitalist and anarchist direct action.

We are looking for big-picture critical analysis of the latest wave of anti-capitalist resistance. We want to present a dynamic collection of writing relevant to building a more effective movement for liberation (resisting global capitalism, statism and other systems of domination). Of course we also want exciting, empowering, funny, and/or totally-fucked, gas-choking stories from the front-lines of WTO and WB/IMF direct action. We awant unique, thought provoking graphics, comics, and antecdotes.

This journal will be edited from an anarchist perspective, as mentioned above. Anyone who participated in anti-capitalist mobilizations, as well as those who witnessed them from afar, and who are working on future days of rage, should feel free to submit writing. Please mail submissions to: GLOBAL @CTION/POB 1415/Eugene, OR 97440globalaction@angelfire.com

SUMMIT OF THE AMERICAS

Next April 20-22, 2001, Quebec City has the dubious honor of hosting the Summit of the Americas, which brings together the 34 heads of state of North, South and Central America, as well as the Caribbean (except Cuba). Besides the usual scare-mongering about security and terrorism, and empty rhetoric about democracy and human rights, the stated purpose of the Summit will be to put the final touches on the Free Trade Area of the Americas (FTAA) agreement. The Summit of the Americas meeting will be largest police and security operation in Canadian history, all while the 34 leaders and an entourage of big business elites, technocrats and corporate media enjoy their cocktail parties, gala dinners and public relations spectacles.

The FTAA extends the NAFTA (North American Free Trade Agreement) to the entire hemisphere, and is to be implemented by no later than 2005. The FTAA is also an extension of the reach of capitalist globalization, aiming to submit health care, education, as well as environmental and labor standards to the so-called logic of the free-market. Negotiated behind closed doors, and imposed unilaterally, the FTAA process is yet another example of the kind of economic violence that aims to suppress the gains of popular struggles of the past, and reinforce the power of cash and cops over our lives.

Next April in Quebec City, the Anti-Capitalist Convergence (La Convergence des luttes anti-capitalistes, or CLAC, in French) will participate in a large-scale grassroots mobilization against the FTAA. The CLAC, which is based in Montreal, is organizing a Carnival Against Capitalism (which will include teach-ins, conferences, workshops, concerts, cabarets, street theatre, direct actions, protests and more) as well as helping to convene a North American conference in conjunction with Peoples' Global Action against "Free" Trade (PGA). We are hoping to facilitate a convergence in Quebec City of a vast array of people who aim to create a world free of oppression.

You can contact the CLAC by e-mail (clac@tao.ca), by phone (514-526-8946 - temporary number) or by post (La CLAC, 2035 St-Laurent Boulevard, 2nd floor, Montreal (Quebec) CANADUH, H2X 2T3).

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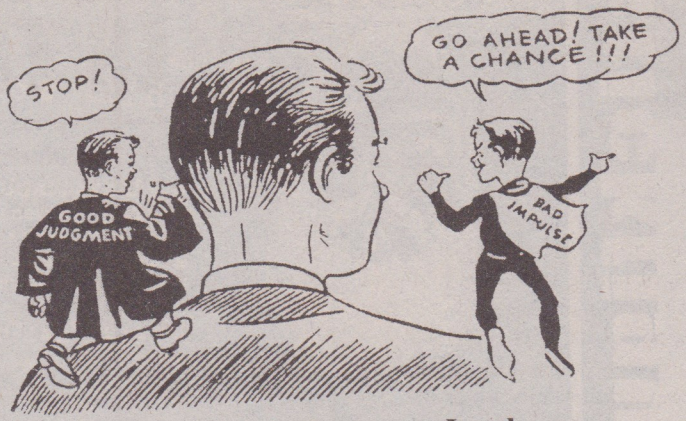

— They both agree on Israel.
— They both agree to blame Arafat.
— They both agree on the war against Yugoslavia.
— They both agree on more money for anti-ballistic missiles.
— They both agree it was right not to intervene in Rwanda.
— They both agree it was right to invade Grenada.
— They both agree it was right to invade Panama.
— They both agree the Gulf War was right.
— The both agree to train Nigerian troops.
— They both agree on supporting Australia in East Timor.
— They both agree to train Colombian troops in the Drug War.
— They both agree they would be "judicious" when deploying U.S. troops.
— They both agree not to "overextend" the U.S. military.
— They both agree it was right to bail out Mexico.
— They both agree on not making loans to "corrupt governments."
— They both agree to sign a federal racial profiling law.
— They both agree that gays must not be allowed to marry.
— They both agree that hunters and homeowners have the right to own guns.
— They both agree that we need "gun-free schools."
— They both agree on making trigger locks available.
— They both agree to support background checks at gun shows.
— They both agree to follow "the golden rule.
— They both agree on making the environment cleaner for our grandchildren.

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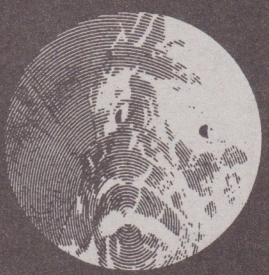

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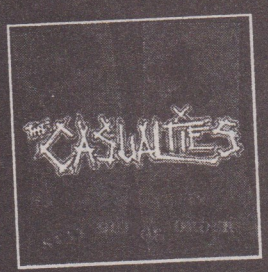

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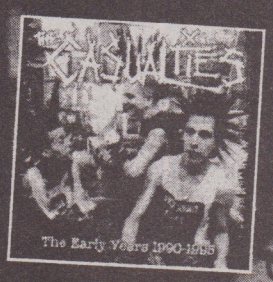

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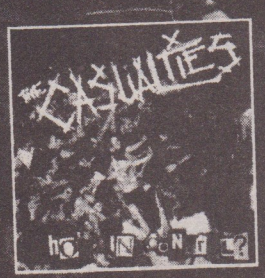

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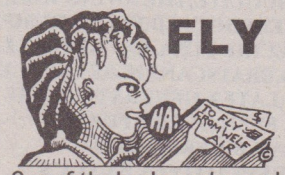
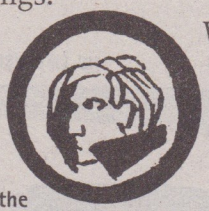
Seth Tobocman and Fly are both politically engaged comics artists who've been involved in the Lower East Side squatting scene for many years. Their comics used to be a ubiquitous part of the LES landscape in the days when stock options weren't being discussed at the corner of 7th and B and squatter real estate didn't make the Living section of the New York Times. Both artists regularly contribute to the magazine *World War 3 Illustrated*, of which Seth is a founding editor. Both also have books published by Autonomedia: Seth's *War in the Neighborhood* takes as its material the squatting movement in the late 80s and early 90s, examining the difficult power dynamics both external and internal to the squats; Fly's *CHRON!IC!RIOTS!PA!SM!* is a more hallucinogenic meditation from inside the squats and on the nomad trail, combining her comics with prose and other drawings.



FLY hangs it out with SETH TOBOCMAN



We talked in Fly's squat back at the end of March 2000; the following is just a little of what was said...

Interview conducted by Ben Meyers.

One of the books you're working on now is about 1993, the "summer of glass" (when a large squat, Glass House, was evicted). It seems like there's a heroic bygone squatter era in the lower east side.

Fly: Kind of heroic and anti-heroic, starring the complete antithesis of the hero, the crusty fuck-up, who is noble in some respects...

Is that Stew Pitt? (a character in Fly's comic "Zero Content")

Fly: Stew Pitt is kind of the prototype, the amalgamation of all crusty stupidity. But he's growing up and starting to get a political awareness. There's all this crusty stupidity, but there's potential in all that. Like people who can put themselves out on the street and just live in the gutter, there's a lot of potential for adaptability to just DO anything. They can stay in the gutter, totally fuck themselves and other people up, or they can do some really great stuff. There's serious potential to go both ways, and I've seen both of those things happen. I've seen people die in the gutter, and I've seen people do really incredible things, like learn how to build and work together, learn how to do plumbing and electricity, and get really politically active.

Seth: I would say there was a period when the LES was more visibly active in terms of a housing movement that wanted to solve basically the problems of everyone, the entire problem of homelessness for all of society. That was maybe a little overambition, and the pigs really came down on us for that stuff.

Fly: They were overambitious too — they wanted to be on TV!

Seth: ...and I think now a lot of that same energy is manifesting in other ways, in other types of organizing and campaigns that are not specifically around housing. But I think there was a certain period of time when we really believed — we used to joke about this — that we could put a barbed wire down Second Avenue and have an independent state!

The Peoples' Republic of the Lower East Side!

Seth: Yeah. Actually, it was Third Avenue, that's how ambitious we were! But we used to joke about it, and say we could be like a little independent country here and run things our way even though Reagan was going to take the rest of the country in the other direction. Eventually what they showed us was that when we got in their faces enough, that they had the resources to come in here and put cops around Tompkins Square Park [TSP] 24 hours a day. When our people would get tired and go to sleep, they'd bring in another line of cops, and another line after that. They could bring tanks down here if they wanted to, and they probably had five more of those. So the idea of solving our problems on a strictly local basis I think had its day, and people are looking now to connect with other neighborhoods and even people in other cities and other countries, and deal with the issue on a broader level.

A while ago, we were talking about how a lot of the younger people on the scene don't want to have a locality, and instead these networks of travelers have developed. You saw some political implications in this.

Seth: Well, yeah. I've been in this neighborhood since 1979, and the initial impetus for the movement in the LES was, we live here, this is our community, and we don't want people from the outside coming in and fucking it up, whether it's the police or the gentrifiers. It was very much based on being rooted in one place, maintaining it and trying to get some power coming out of that. And I think that because of the fact that it's become so expensive to live here and so difficult to squat here — people open buildings which get knocked over in a couple of years (though a few of them survive ten or fifteen years like this one) — it's a lot more precarious than it was in 1988. Because of all that, I think people are focussing their energies differently, and not identifying with one place. They can't identify with one place. They identify with some kind of cultural thing that is transferred from one place to another.

You think that reflects the new transglobal structure of capitalism?

Seth: Yeah, probably...

You know, that power is rhizomatic, and so its opposition has to be rhizomatic as well?

Seth: is WHAT?

Rhizomatic, like the root system of bamboo, where it's not vertical, it's not like a tree, it's more like a web. The idea is that opposition has to have a whole bunch of different fronts, and can't be centralized because power is no longer centralized. Capital flows no longer respect borders...

Seth: That sounds pretty good. I'm not sure about it. In a way I think the system doesn't want you to identify with any one place or one thing, it doesn't want you to develop a real sentimental relationship to anything. It wants to pulverize the value of everything, where one thing is just as good as the next. I felt that for a lot of people in the LES the struggle was always to say "This is a special place and a special set of relationships we have, which can't be reduced to a commodity," and that becomes a form of resistance because you're not supposed to feel that way. Like the way people feel about their gardens here; they've taken a vacant lot, cleared

away the rubble, and grown a garden, and now they've got a certain relationship to it, it's not just a piece of land now. They've put something into it, and they want to keep that, and the city says "That's a unit of land, and we can exchange it, and your relationship to it doesn't matter."

Fly: I think that capitalism wants people to have relationships, not with individuals, but with brand name products, and certain ways of doing things. People are a lot more transient these days — people's lives are a lot less permanent in a lot of respects — but you can go all over the world and stay in the same unit, the same cardboard box, and eat at the same place that will give you virtual nutrition, McDonald's style, and that's the kind of relationship that capitalism wants people to have. They want people to have a very structured way of doing things and not really understand that there is another way. And I think that a lot of the people who travel, who are trainhopping and so forth, that's a whole way of existing that most people have no idea what it's about or how they would do it, or anything about surviving on their own.

And the travelers' network also enlarges the struggles within localities. You were saying that you could go anywhere in Asheville, and people were asking about Esperanza [the community garden illegally bulldozed by the city last winter—see World War 3 #29].

Seth: Sure. A lot of people came to the LES to fight for the LES who had no real history here, and that was always a very complex situation, because a lot of people who did grow up here said "Who are these people, and why do they care about the police closing TSP? What's it to them?" We always found ourselves mediating that discussion. I think that the people who traveled and came through were really valuable. A lot of them took a lot more risks than some of the neighborhood people who had a lot more reasons to be afraid of getting arrested...

Because they had this sense of permanence.

Seth: Yeah, and because, say, people in public housing can lose their housing if they're arrested, because the police will sometimes do worse things to them if they get ahold of them than they would to me and Fly. For all those reasons, the travelling anarchists and radicals who come through here have been a really important part of the struggle here.

Fly: I wanted to ask something. Comparing your two books, the first book was very simplified, a lot of the images could be used for many things depending on interpretation, and the second book is a lot more personal, and a lot more factual in the sense of using these characters who are based on certain people and recounting specific histories. I'm wondering how you see that transition.

Seth: Okay, so for the first book, I was still in my twenties when I did most of that artwork. The left in the early 80s, let's face it, was really pathetic. There was nothing going on, and we had to start things. I didn't have any real experience in terms of putting ideas into practice, so I was mostly talking about ideas. I was doing illustrations for The Guardian, and I did illustrations for Maryknoll Catholics about some situations in the Third World, which were abstract situations that I had never seen. And I was talking in very broad terms about society. We did some actions against the invasion in Grenada and stuff like that, but there was really no movement to speak of that I was a part of, and no real experience behind the work, so it was really what I thought about society. I think if I tried to write a more detailed story with characters, I would've had to make it up. So I chose instead to speak in this very generalized and simplified way, which condensed what I felt — "Let's do this, let's do that, society's doing this, we should do that about it" — which is really good for propaganda purposes. The second book came out of five or six years of political activism in the neighborhood, with the squatters movement, the anti-police brutality movement, and the Tompkins Square movement, and at a certain point I looked at my own situation and the things I was doing, and said "You know, this is actually interesting. If I was somebody else watching me, I'd want to see what was going on." So this was actually worth recording, which led to a different type of artwork, which was the second book, breaking down how things actually played out. This became more critical because I wasn't talking about what I'd like to do, I was talking about what actually happened. In the early work, there's sort of this universal man. (I thought it was a universal person, and I look at it now and think "Actually, that looks kind of like a white guy.") But it's this universal person, who's fighting this all-encompassing system and being oppressed in ways that everyone's oppressed...

Fly: Is that the guy with the big globe for a head? I love that guy!

Seth: But when it got down to it, we're not all this universal guy, we're all different, and we all bring all kinds of shit to the table, and activism becomes dealing with all these individual people who have other questions and other issues, so in a way, I think there was something false about that work. In a way some of that propaganda art may have contributed to the type of idealistic notions we had of ourselves, as solving the problem of homelessness for everyone in the world. These great things we thought we could do that weren't really what we ended up doing. So at a certain point, I wanted to do a book about how things really played out, and what the contradictions were in practice. So the first book was about theory, the second book was about practice. God knows what the third book will be.

Seth [to Fly]: How do your comic strips relate to real situations?

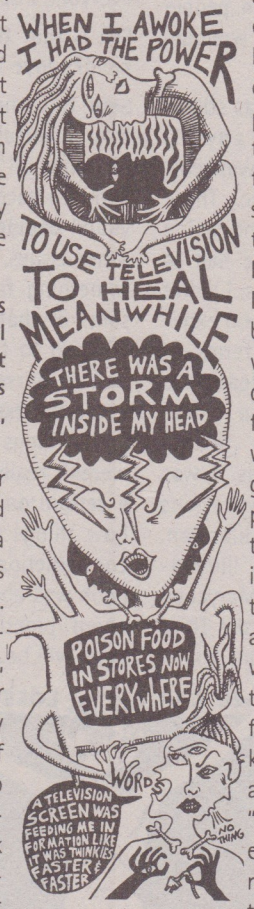
Fly: Well, Seth, they're based on real situations!

Seth: Yeah, but how? Um, er, I mean...

I was thinking about the way Seth's book deals with history by analyzing it, showing everything that's happening from Point A until now, and it seems like in your book and in your comics, you don't deal with history as all the stuff that led up to now, but it shows up on the surface of now. The narrative structure on one page shows everything flowing into everything else, becoming surreal.

Fly: Yeah, that's true. It's very nonlinear. The book is basically a collection of zines that I did during a four year period, early-mid 90s. There was a lot of stuff going on in the neighborhood that was kind of explosive. There was so much going on that it was hard to keep track of what was happening when, and to who, and where, and some of it for me personally was stuff that I had a real hard time writing about directly, because of not wanting to name people, not wanting to deal with the events directly. I guess the way that you deal with them is

direct, and I didn't want to do that and have people come down on me because of my subjective take on things. I didn't think that I was in any position to analyze or offer solutions to what I saw were fuck-ups. So instead of dealing directly with what was going on, I kind of took this more indirect route of describing situations in a very fantastical way. A lot of dreams that I had at that time were very vivid, realistic and violent, and full of the events that were going on in the day. So what I would do is take these dream stories that I had and kind of fuse them with what was actually going on, so what you get is like this, like you said, surreal stories.



And a whole section of the book is called "Meanwhile," as though all this different stuff is happening at the same time. And there's this character of you all schizzed out, with three or four different faces.

Fly: Yeah. Well I felt pretty all over the place at that time also. I liked the idea of being able to present a multitude of events and things going on at the same time. Because that's the way it was happening, it was very dense activity, too hard to describe in a linear way. I was really trying, like, my mind would be racing at any of these events or actions where so much was going down simultaneously, and just trying to keep track of it all. I was really trying to capture that feeling of being almost out of control, and put it in some kind of structure that your brain could deal with. A lot of times it was almost impossible to do that.

Seth: Oh, yeah. Reality itself is so complex and happens on so many levels, that to produce a work of art that people read as a coherent narrative, or realistic, you're actually editing things out, in order that people can stand it. You're actually being somewhat dishonest, and that's why it's perceived as realism. I found in some of my stories that there were too many characters, I wanted to get rid of this guy and this guy because nobody will keep track of all these people. We actually edit down reality to understand it because there's so much going on. And your work is maybe less edited in that sense, and maybe that's where the surrealism comes from.

Fly: I don't know, I was interested in writing something at that time where it was like, you could pick any point in the text and start there. You could start in the middle, you didn't have a plot line, it wasn't linear, it was all over the place, and it was kind of the way I felt about my life at that time because I was a lot more transient. I was travelling a lot, and the people I would meet, we would cross paths at one point in their timeframe, and then you move on, and there are all these components where you don't know their whole histories, and you just interact, and it's the way the old LES was, and still can be, but to a lot lesser degree. A lot of people come here, it's like every summer there's a new cast of characters. There's a bunch of people who've been here for a very long time also, but it's kind of like these transient elements playing themselves out within this area where there's a lot of fixed elements. So I like the idea of fluidity and not really having to know a history or have a background. And the way my text was going, you can start in the middle or wherever you want to and read from there. You can read it backwards. I always wonder if people are going to pick up on these things. I put in very subtle clues about things that are actually going on, or what it's actually in reference to, and there's like a lot of little clues here and there. The way that I used to write, I would hide things so well that sometimes I wouldn't be able to figure it out! When I'm writing it, I know exactly what I'm talking about, and then later on I'm reading it, like "What the hell is this about?" But even if you can't figure out that it's referring to something specific, I still think that the whole nonlinear thing makes your brain work harder. You read it, and try to grab on to some anchor.

So, are you punk rock? And what's that smell, anyway?

Fly: Someone cut the cheese? Oh man, Seth! Well, I'll tell you about this punk rock thing.

Seth: Well, I used to go to CBs when it was $3 to see Patti Smith and the Talking Heads, so I guess that's pretty punk rock. I think what that means has changed a lot.

Fly: Yeah, exactly, and there's a lot of ways you can interpret that. I mean, people always describe me as punk because I listen to the music, I perform at the shows —last summer I toured with Aus Rotten — and I hang out with people who are considered punk, or look like punks. So does that make me punk? I'm involved in this community that's called punk, but I don't go around with this label emblazoned on me. The thing is, it's like an attitude, supposedly, but there's different ideas about what punk is. I mean, if you read the pages of MRR, this is a debate that's been going on...

Since 1974?

Fly: Yeah, since Episode #1, there's this never-ending debate about What Is Punk, and I think that when a lot of kids first get involved with it, it's a very idealistic thing, and that's what attracts a lot of people to it. Then a lot of people get burnt out because they realize that this idealistic thing is not in fact working in this utopian way.

Seth: Well, that's really funny to me, because in the 70s, it was totally different.

Fly: I know, it was all about nihilism. That's what I'm saying, that there's different ways to interpret it. Like what was it in the so-called beginning? It was what, a marketing tool?

Seth: Well, if you look at the first issues of **Punk Magazine** (which I bought when they were new, because I'm an old fart), Holmstrom [the editor of **Punk**] is thoroughly right wing on a whole range of things – on women, on food...

This is who you were hanging out with last night, Fly, buying you beers?

Fly: Hey listen, I will not turn down free beer! Excuse me? Hello? Punk rock!

Seth: Right — he was funny, he was cool, but the points of view expressed in **Punk Magazine** #1, #2, #3, would horrify a lot of kids today who do shows at ABC No Rio. Fran Luck put together a really nice poster show at No Rio of all the posters produced by the squatters movement in the 80s and 90s, and had some of the posters for the first Squat or Rot concerts. She had a poster for a show that almost happened, which had a list of bands that included Warzone and the Bad Brains. And the kids coming into No Rio were looking at this and bugging out, saying "Those bands did a squatter show?" They thought these bands were very politically incorrect bands. But it

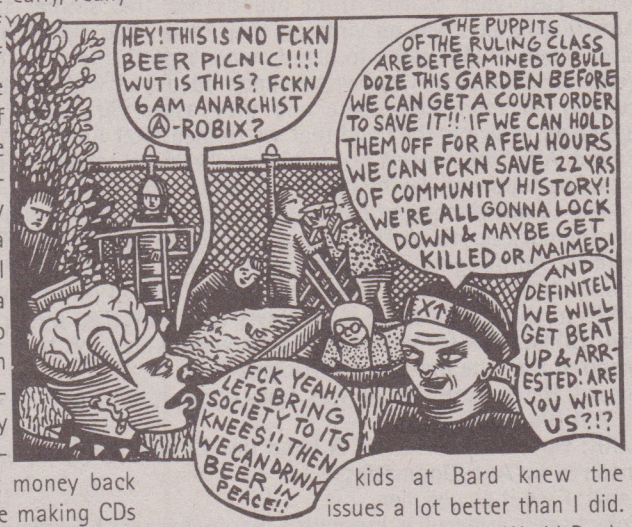
seemed like such an opposite attitude from what punk was in New York in the 70s and early 80s, when it was very much about being irreverent and not valuing anything too much. It seems to me that people have reinterpreted punk in a much more leftist way.

Fly: Yeah, well I think that part of it isn't so much that it's been appropriated, it's just kind of evolved into a way of looking at this whole thing. Like in the beginning it was this whole "Fuck Society", and that was good, but once you fuck society, then what do you do? It kind of turned into more of a focus on DIY, and being in control of your life. Not putting your music into the hands of some corporate entity that's going to make a lot of money from you and you're going to make shit and be completely under their control. So it's things like that, and people involved in it also being involved in political stuff like Food Not Bombs, like squatting, and all these political activities. The Seattle thing, the IMF thing that's going to happen in Washington. I think that people became a lot more aware also because a lot of people did get destroyed by that early, really decadent way of living. A lot of people didn't make it, and a lot of people got burned out by the cynicism of that whole way of thinking. I think a lot of people were looking for something a little more positive when they burned out. And the whole idea of punk has become a cultural identity for some people, like a way of life. For some bands, who are involved in running their own labels and doing their own distribution, it becomes a serious way of life. You have to work incredibly hard to make sure you get money back from things you invest in, you're making CDs or making zines and all this stuff, and if you're distributing it yourself, it's a lot of work to make sure you're getting enough back to support this thing.

Seth: The more grassroots network became really important for our magazine, **World War 3**. If it weren't for Mordam Records and the punk scene, I don't think we ever would have gotten the magazine past the fourth issue. It created a whole other distribution system for ideas and things we were trying to say. In that sense, whether I as an individual am punk or not, I think the art we produced became part of the more political punk scene. It became a mechanism for getting stuff out there. So yeah, we're punk in that sense.

Fly: There's a confusion, also, between people who look punk and people who ARE punk. A lot of the younger kids are really a lot more into the fashion end of it, when they first get into it especially. I love all that crazy stuff, the clothes, it's great. Hell, I wear 'em!

Seth: I think it's important for us as artists and activists not to be condescending towards people younger than us or new on the scene. I remember when I was 17 or 18, the things we were doing were a lot less intelligent than the kids running No Rio. I just went out and did a civil disobedience training at Bard, where the Bard students were training to do direct action to shut down the World Bank. And a lot of friends were there as trainers, and they said "Oh, you're here to run a workshop," and I said "no, I'm here to learn what you're teaching," because there are things that people have been developing that I never did. Jail solidarity — this idea that hundreds of people would make it as difficult as possible for the police to let them out of jail, and that would be their action — is a completely alien concept to me. I mean, I've been arrested 20 times, and I always tried to get out of jail as fast as I could. So this is like a completely new concept that I wanted to learn. I found that a lot of these kids at Bard knew the issues a lot better than I did. They knew a lot more about the World Bank. They were right on top of it.



Fly: There are some really amazing things going on right now. I'm really inspired by this new wave of kids who are getting involved in political actions. It's great, it's a really positive thing. Everyone's really enthusiastic, and not really so jaded yet. They actually have a sense of humor.

And really creative ways of doing these actions.

Fly: Really creative ways. Like building a frog to inhabit in the garden. And doing these huge dance parties as ways of occupying and reclaiming streets.

Seth: I feel like in 88, 89, you had the phenomenon of a lot of stoned kids and a few activists getting them into stuff, and right now I get the feeling that there's a much broader understanding of what's going on. The kids who were locking down in that garden, they knew exactly what they were doing. There's a much broader political education in society. I think we're just coming out of a really dismal historical period, where people were really dumbed down, really out of it. And this now is maybe more the normal human state, this level of intelligence. So it looks kind of amazing to us, that people actually have brains, they actually function and think with some sensibility. It seems to me that there's a lot of consciousness out there right now.

So you've both got a lot of hope about where things are going?

Fly: Yeah. I'm just inspired, really just impressed and happy. There was a point when I was wanting to get detached from any forms of activism, just cause it was all getting a little too boring and self-serving in some respects for me. Now I see some really amazing stuff going on.

Seth: If you'd asked me that question a year ago, I'd be like "no." Just a year ago.

Well, a year ago was the first Reclaim the Streets in NYC. And I remember right after that, it was as if you'd had a sea-change.

Seth: It was, because earlier, although there were ten squatted building on the LES, as a movement we basically had our asses handed to us. We lost control of the park, so many of our friends got evicted or beat up by the police, and it got to where you felt as though you were beating your head against the wall. When they had that fence around the park, it stayed up for a fucking year. I was going out and getting arrested virtually once a week, and spending half my week in the courtroom or the prison. And it just became useless, a waste of time. People started blaming each other, they got very frustrated, they factionalized, a lot of the less committed people didn't want to deal with that, so they split, and we were left with a few die-hard nut cases who were the craziest people on the scene, and we became very cynical. And right now, there seems to be a whole new scene developing. It will have its own contradictions, it will have its own problems, which maybe will be different from the ones our scene had. But it seems like there's a lot of possibilities. And people have come up with more sophisticated ways of doing civil disobedience, and whole new tactics that make it more effective. It seems like there's a new game being played, it's different. And I feel pretty good about it.

Fly: And Seth doesn't even spike his hair up any more.

Seth: I didn't spike it up, but I did dye it red. It was short, and I did dye it red. I didn't spike it.

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anti/DOGMATIKSS

MRR: And you Sisa were there from the beginning until the end of the band?
Sisa: Yes.
MRR: And you, Poly?
Poly: I was in the band for a little more than two years.
MRR: The most fruitful years?
Poly: The ones in the beginning; perhaps the ones we had to work harder for.
Legal: I remember that I went to all the gigs and every weekend L'Odi Social or Anti/Dogmatikss played, so I saw Poly continuously.
Poly: We had gigs every weekend; we were very badly paid, but we played often.
MRR: How often did you play? Where? In Catalonia?.
Sisa: We played in Toulouse when Xavi and Ripoll were in the band, around 1987. We were there recording our second demo and we took some time to play in a radio station.
Poly: In Spain?
Sisa: We played the North and Madrid, Zaragoza also. In Zaragoza we were with the old line up.
Legal: The first tour was with BGK.
Sisa: Yes, it was in 1984 and we played in Andoain, Madrid, Zaragoza and Barcelona.
MRR: You weren't really busy recording stuff, were you?
Sisa: Two demos.
Legal: The first one is *Rompan Filas ("Break Rows")* and the second *No 92*.
MRR: I have3 heard that you participated in several compilations.
Sisa: Ferran wrote with people from Europe and the US. We took part in some compilations, almost all the tracks were taken from the first demo, those tape-compilations were published in England, the USA.
Legal: I remember "Cultural Compost Pit" and "Hideous Headchopn".
Sisa: 2500 copies of the first demo werse sold.
MRR: Trades, direct sale... and of the second demo?
Sisa: Of the second, less, I do not know how many exactly.
MRR: What tracks are included on the record you are putting out with Tralla? Are there any rare things?
Sisa: Tralla is producing an LP with the two demos and tracks from the *No 92* demo recorded with David. The song order is: the tracks with David, two tracks from a compilation, then the second demo, the first demo, and a track recorded in the rehearsal room with Eva—who was the first singer—from '83. And the 7" features live recordings of the first line up, and recorded tracks of the first demo with the second line up, a track recorded in the rehearsal room from '90 or '91 where Ricard sings is an unreleased track, and a cover of an Italian band (Sotto Cultura) where Joni sings, recorded in the rehearsal room in '85 or '86. It will feature recordings that have never been released before.
Poly: At least I will be famous in my barrio. *(laughter)*
MRR: You released two demos...
Sisa: Yes, the first one in 1984 and the other in 1987.
MRR: Self-released, no?.
Sisa: Yes.
MRR: What was DIY called back then?
Legal: Get it done. *(laughter)*
Poly: Do it yourself.
MRR: Last year Martin from Crudos did this single; that is the first time that Anti/Dogmatikss was on vinyl on their own. How did it come to happen?
Sisa: When Crudos came to play I couldn't go to the show because my wife was on the verge of giving birth. I had written and traded stuff with Martin, he told me that they were coming on tour. They came and they asked for someone from Anti/Dogmatikss or Budellam, which is the band that we formed after Anti/Dogmatikss.
Ricard: After the concert I gave him my brother's telephone number.
Sisa: The following day he called and said to me, "I have your demos. I love the band and I'd like to put something out by you guys." I already knew about the interest of Tralla in putting out everything Anti/Dogmatikss did, so Martin was offered to publish a seven inch with the Anti/Dogmatikss tracks that he liked the most, and he has made an American edition of 1000 copies with tracks of first and second demo, one side each recording.
MRR: In this single there is an insert where Martin, singer of one of the most important DIYHCPunk (or whatever) bands worldwide, says that one of the bands which has inspired him the most is Anti/Dogmatikss.
Ricard: He told me that he was crazy about it; he really was into putting out something by Anti/Dogmatikss.
MRR: How do you see it? A band like Crudos, with its impact, says that it has been inspired by Anti/Dogmatikss?
Legal: I see it as peculiar.
Poly: I see it as peculiar, but with a reason, because back then there was L'Odi Social, GRB, Shit SA...each band made things its way, and Ferran *(from Anti/Dogmatikss)* was one of the people who worked harder because he had contacts and was really active. Ferran did not stop after rehearsing; he sent packages, letters, his brother helped him a lot. When Ferran left the rehearsal room the work for the band wasn't finished. He wrote to *MRR*, Germany... For lots of foreign people one of the few contacts they had in the Spanish State was Anti/Dogmatikss, and from Anti/Dogmatikss they found out about GRB, L'Odi, then the

Anti/Dogmatikss as a really active political hardcore band from Barcelona during the '80s. They started in 1983 when their previous band Epidemia split up. After a few line up changes (always changing vocalist and drummer) former members Ferran (guitar) and Sisa (bass) with Poly (vocals, also played bass in L'Odi Social) and Manel (drums, also played in Shit S.A.) recorded their first demo Rompan Filas!!!, '84). They mostly played local shows, but also made a Spanish mini tour of four dates with BGK (Holland). People in Anti/Dogmatikss was also involved in other activities like zines, radio, labels, shows booking, and spreading their political ideas... Poly and Manel left the band around '86 and Ripoll (vocals) and Legal (drums) joined. In '87 they played and recorded their second demo in Toulouse with the help of Pascal (Panx Records). They continued playing shows in different places in Spain. Later, Ripoll left the band and David took care of vocals just for the final Anti/Dogmatikss studio recording (two comp tracks). Finally, Ricard (Sisa's brother) was the last vocalist until band's end in '91. Last year, Lengua Armada put out a 7" EP with tracks from both demos, and right now Tralla Records has put out a compilation of all their recordings—a LP+7" / CDBook with information, pictures and lots of shit about the band. Present for this interview were Poly, Legal, Sisa, David and Ricard (some of them hadn't been in contact for a long time). Interview by Victor (pandeajo@hotmail.com).

Subterranean Kids... He was a person who expanded what we were doing here in Barcelona back then, and for that reason people will have that memory of us being one of the first bands to communicate with other countries.

MRR: It was the first?

Poly: I do not know if it was the first. I think that Anti/Dogmatikss was one of the first bands with a member who worked to spread the band and simultaneously the atmosphere of the city where this band was.

Legal: In *MRR*, one of the first news articles about Spain included Anti/Dogmatikss.

Sisa: In addition, the reviews of the first demo were very good. *MRR* was not just an American fanzine, it was sold all around the world.

Poly: It was one of the first demos published in Barcelona. Ultimo Resorte had put some records out, but that was something different. I mean, there were the first bands of Barcelona. Soon it had like a blackout and did not have bands or anybody who did anything, only once in a while the Ramones, or the B52s or Blondie came to play, and suddenly bands like L'Odi, Anti/Dogmatikss, all at the same time, emerged from the remnants of the first punk generation of Barcelona and its suburbs. That was the second generation: Calle Argenteria, Zeleste, Epicentro, Calle Les Mosques, Los Guarros *(names of streets and places)* and everybody was around there. If there was a punk concert, it was in Zeleste on Calle Argenteria.

Sisa: OK, I meant that Ferran wrote to people worldwide. It is a way to work with trades, contacts, writing. I send you these fanzines and demos of this band and you send such and such to me in return. Just a few people were doing this back then.

Poly: Now you can find everything in the record stores, but before, if you didn't do it this way, you did not find anything. You had to request it from some other guy, who did it alternatively like you, in other places.

Legal: Back then when we saw some kind of metal record store we were amused.

MRR: Ideologically there was something behind all this? Because the first generation is a little bit different from SK, Anti/Dogmatikss, Social L'Odi...

Poly: It was another stage, it was different...

MRR: From the outside, it seems that there was a political conscience, and Anti/Dogmatikss in their demos wrote ideological statements where you clearly described your ways of doing things...

Poly: The ideologically radical bands emerged—radical as far as lyrics, not "Rock Radikal." *(Spanish term which refers to some bands from the Basque Country).*

Sisa: Perhaps the difference between the bands from the beginning was the influences, because we all have had influences. The first generation—Kangrena, Ultimo Resorte—was influenced by the '77 Punk bands. The second generation was influenced by Crass, Discharge, or Italian bands like Wretched.

MRR: What bands were there back then?

Poly: L'Odi Social, Anti/Dogmatikss, Shit SA, GRB, Subterranean Kids, Monstruacion, Sentido Comun, Codigo Neurotico, HHH...

MRR: There are a lot of people who have a lot of respect for HHH . Back then, were they just another band?

Sisa: I think one of them studied in Barcelona. The others were in Banyoles (a village in north Catalonia). The first gig I remember with them was in Guinardo with Frites Modern (from Holland). But later, there was a pause until they began to put out records. Anti/Dogmatikss and the Barcelona bands were more in contact. HHH were there and recorded their demos, which came out in '85 or so. They were written with lots of people, but it was very difficult to see them. Even now I haven'y seen them very often, and we have played gigs together in bands we've had later, like Budellam.

MRR: What bands do you consider most important?

Sisa: All were important.

Poly: For me it was mine (L'Odi Social). We were all learning to play, and each band had its sound and its style. Now there are four times more bands but there are bands that you say, "fuck I'm getting confused". Listen to Anti/Dogmatikss, GRB... and all of them sound super different, although members in the bands are shared. Now the sound of the bands is confused. Many new bands are really similar to some other band.

Sisa: Immediately you can say, "fuck, this sounds just like that" and before we did our own shit, even we had influences...

MRR: What influences did Anti/Dogmatikss have?

Legal: In the beginning Ferran composed almost all the tracks, Ferran and Sisa.

Sisa: Influences from Wretched, DK, Black Flag... Anti/Dogmatikss associated musically with to Swedish bands like Mob 47, Rovsttet, AntiCimex, Headcleaners... more than anything because of the way of playing.

Poly: I remember when the hardcore from MDC and shit got to Europe and everyone started doing super fast hardcore, all over Europe, also in Italy.

Legal: "Hardcore no e solo mocatore".

Sisa: At the same time as that was going on here back then, in England Heresy emerged, and in Holland Lärm, who were more extreme.

Poly: Lärm were amusing.

MRR: Which is the best record of that time? Or which is the best hardcore record ever?

Legal: For me, the one which I liked from the beginning, and now when I listen it I still love it, is the Minor Threat's first LP. From the first day that I listened to it, and that was in 1985.

Poly: I have the first record of Blut & Eisen that is a very cool record. They were a German band that came to play here.

Sisa: Ferran booked that show.

MRR: Sisa?

Sisa: I don't know, I have tons of records. I like a lot *Damaged* because it was the first Black Flag record I bought. The singles of Wretched, Indigesti of Italy. MDC, we all knew the first record by heart, the BGK's first is very good.

Poly: That is a piece of history.

MRR: You went to Italy on tour?

Sisa: In the beginning we had to go to play but we went without a drummer, a concert with the drummer of Impact was organized and it was suspended in the end. We were there on vacation finally.

Poly: Each evening we rehearsed. And we ate fuckin lots of good food.

Sisa: We were in Milan, we met Wretched, we spent a long time in Ferrara with

Impact. In Florence we met a band called I Refuse It. It was in August, the month of vacation, as much here as in Italy.

MRR: The musical infrastructure of the '80s was different from the one now. It was more difficult to start a band, it was more difficult to find a rehearsal room...

Sisa: To book shows.

Poly: You just have to look at the rehearsal rooms that there are nowadays in Barcelona. Before it was difficult to find a place, and each band had its rehearsal room shared with two or three bands. This infrastructure of industrial warehouses with rehearsal rooms it has been existing for just ten years or less.

MRR: To buy a guitar, to do a demo tape...

Poly: Now anyone with a minimum of money and desire can do it.

David: Now the DIY is a position; before it was an obligation.

Poly: No, before there was no other way than the Do It Yourself.

MRR: Which Anti/Dogmatikss show do you remember that you liked a lot?

Poly: Many. The dirtiest was the one in Andorra.

Sisa: In Andorra we played at a so called "punk party" in a posh disco-bar, or whatever you want to call it, it was called "Festa Andorra". It was the concert where we received more money of the Anti/Dogmatikss existence...

Poly: And fastest we run away from *(laughter)*

Sisa: Yeah, they let us play a session of seven or eight minutes and they said to us, "OK, you do another act in half an hour." We had free drinks—it was a fiesta sponsored by a whiskey company, I think it was Passport, we were drunk as fuck. First they were disappointed because we did not have the look of punks. Thank heavens that Poly had spiked hair, they waited for punks with mohawks, leather jackets...

Poly: Sigue Sigue Sputnik or something like that.

Sisa: While we were there, in this disco-bar, they were doing hairdressing, punk hairdressing which for them meant to color dye some models.

Poly: Llongueras Hairdressing salon *(Peluqueria Llongueras a famous Spanish hairdresser)*.

Sisa: Yes *(laughter)*, a good one. Ferran was drunk on coconut liquor, when we finished playing, it was two bits of eight or nine minutes each, we went to sleep in the waiters' flat.

Poly: Those guys who were in charge of the discotheque.

Sisa: And then, Poly...

Poly: They said: "Nobody wants to go in the big room because we are going to sleep there. None of you sleep in the big room". I arrive at the house and I say, fuck the big room *(laughter)*, I get in the room, and I close it from the inside so nobody could get in.

Sisa: The music was on and these guys were knocking on the door. They entered the room where Manel, Ferran and I were; we had drunk their fresh mineral water, their beers, fucked up the lights in the corridor...

Poly: You fucked up the lights in the corridor.

Sisa: Yeah, I fucked up the lights of the corridor, kicking them with the head. The bathroom was flooded of vomits and when they arrived, they turned on the light of the room "what the fuck is going on we cannot get in our room!" we were not moving as if we were sleeping, half laughing, half scared. Until they finished shouting and they went to sleep.

Poly: In the sofa.

Sisa: First hour in the morning we left the apartment as fast as possible.

MRR: And do you want to say anything about this other concert in Manresa?

Legal: It was a concert taking place within an anti military camping protest in a field which was next to a monastery and it was organized by Mili KK *(an anti military Spanish collective)*. It was raining cats and dogs, the concert got fucked up, and in the camping zone there was water everywhere. Then the priest, who supported the struggle, told us to go inside the church. We asked him if we could have a concert inside, and then we used the altar as a stage *(laughter)*. Before starting to play, they had the ecclesiastical detail to put a veil on the Virgin Mary, like saying, "now the little boys and girls can go to sleep." (laughter).

MRR: How do you see the work that you did with Anti/Dogmatikss? How do you see those years?

Poly: At that moment we did that because it was our desire to do it. We made concerts, many rehearsals. We had a desire to play and wanted everyone to know about us. We dedicated ourselves to living consistently with our way of thinking. Nobody programmed it; it happened. There it is.

Legal: That is the best thing.

Poly: I am happy it all happened.

Legal: It was unexpected and it was taking part of something that was being created then, it was not manipulated, and there was no economic interest or anything like that, and I think that is different now, even knowing that you can find people in the scene keeping those ethics. Ethics and way of doing things.

Sisa: There are people who keep the same ethics.

David: But for them is much easier.

Legal: They can look at the experience of those who have done it before.

MRR: Are you playing in any band right now?

Poly: I am. I play in "Els Fulanyots".

MRR: What music do you do?

Poly: Punk rock.

Sisa: And he is singing after two operations on...

Legal: On my throat.

Poly: I play with Dimoni, who also played in bands at the time *(referring to the '80s)*. And the others are people who are for the first time in a band. Musically, we play punk rock with some hardcore influences.

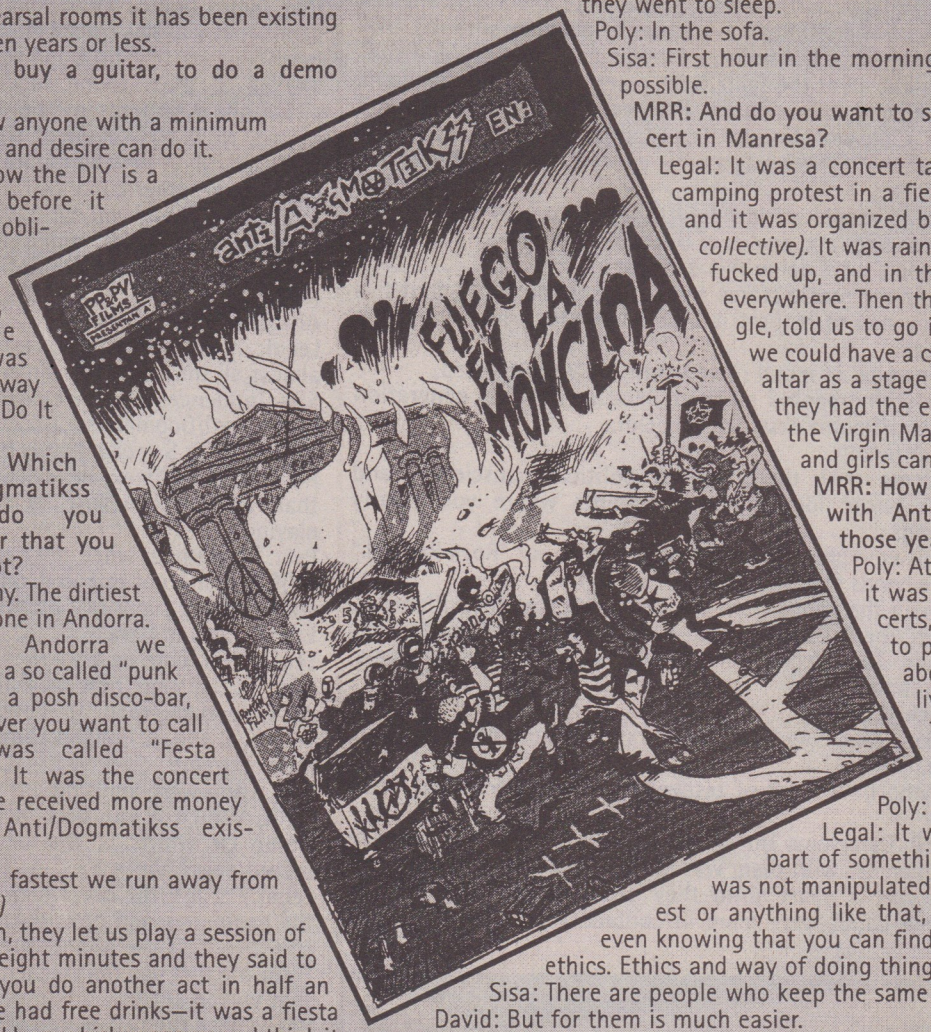
MRR: Does it still motivate you to be member of a band? Rehearsing? Putting out records?

Poly: I could not live without playing in a band and going to rehearse.

MRR: And you Sisa, are you playing in any band?

Sisa: Yes, I am playing in a band which does not have name yet, and we are actually looking for singer right now. We play hardcore with lots of different influences, from things I listened in the beginnings to things I now listen to, and now I listen to thousand things, from emo bands to power violence.

MRR: Legal, are you playing?



Legal: I no longer play, since I had my child, the drum kit has yielded to the rehearsal room of La Roca. I miss playing in a band. The only thing I have lost is the initial sensation of being part of something special, being part of a kind of anonymous group which had some philosophical or ideal objectives. With the years that disappeared and it was a purely individual sensation. A feeling of creativity, a political message or whatever remained, but no longer within that kind of organized cause. The system has assumed all those causes, inevitably, due to the economic interest that was behind it. That has distorted the initial idea, or at least what I felt like the initial idea was. I took part in something I was living back then and it has helped me to grow up as human being.

MRR: What do you do in your everyday-life? How has it changed from what you used to do in the '80s?

Poly: I didn't do anything and now I work *(laughter).* I have been working as a messenger for the last ten years.

Legal: If you want to do something you like, you need money, and if you need money you have to work.

MRR: So, you are all working now, and happy with the work you do?.

Poly: Yes.

Legal: I do not complain.

Sisa: I am not very happy but I have to work, I need the money.

MRR: Family? Kids?.

Sisa: I have a three year-old son, a house to pay for and many expenses—for that reason I work.

Legal: I have a kid who's almost two years old

Poly: If you want to find me, you just have to go to Guinardo *(a neighborhood in Barcelona)* and ask for the "single of gold" *(laughter).* They will show you the way to my house.

Legal: You mature or you don't, or they make you mature, and you have to live the moment, you cannot live in the past, you have to live the day to day and if there is something to do you just do it.

MRR: Which is the main difference, as much personally as musically, between what hardcore is now and what it was before?

Poly: In my opinion, hardcore continues being the same. As soon as I have my idea of hardcore or punk rock or whatever. It is what we said before: commercially it is more assimilated, in some ways it's better because now when you like a band you go to a record store and you find their records. Perhaps it is not as alternative as it was before *(suddenly Poly'P s cell phone rings and obviously we all laugh).*

Legal: For me, as I said before, it was being part of a unique group during some years, and then I grew up until I learned to value the people, not exclusively the people in the scene. Within that scene there were, and there are, and there will be, lots of morons. Now I value people and attempt to live my life honestly, with myself and with others. If I am right or not, I don't know it, but I do not have to justify myself in front of anybody. I live my life and if I am satisfied with it, that's the main thing. Maybe with this guy that I am talking to now, I would have thought he was a sucker before and now, speaking with him he is not so bad. I had prejudices. I continue having prejudices, but I fight against them.

Sisa: In addition, with the years you have amplitude of mind, you have experiences, and I have become more flexible.

Legal: Without giving a tragic end to this interview, I want to dedicate all this to Ferran.

Sisa: Because he was the core of the band.

Poly: Without him Anti/Dogmatikss would have never existed.

Sisa: He was the one who more actively practiced the ideology of the band, and the one who did more stuff for the band. He was the one who organized all the shit.

MRR: He was the one who wrote the manifestos which appeared in the Anti/Dogmatikss demos?

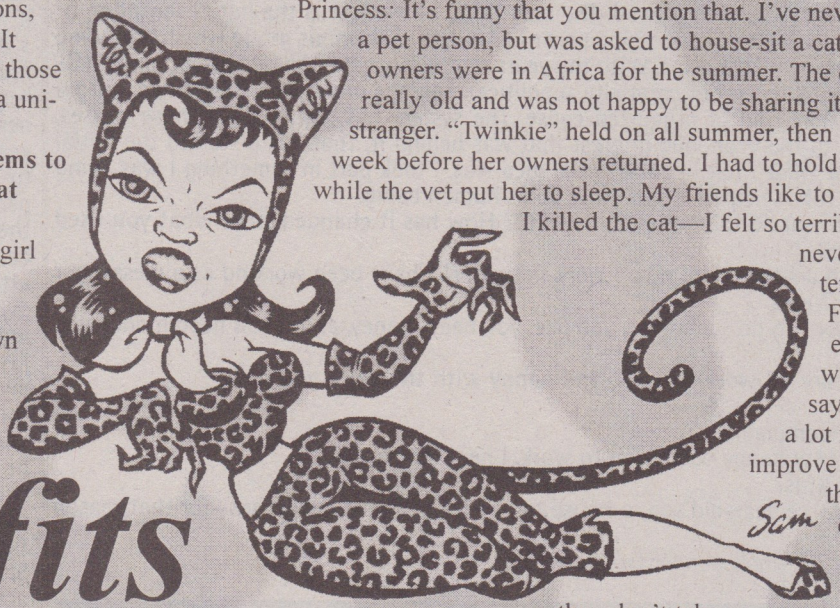
Sisa: Yes, in the two demos there are writings.

Legal: He was a really open guy. He was comprehensible and reasonable, and he valued the people and the acts of the people. If someone was an idiot, even if he was a punk rock star, he called him or her an idiot.

Sisa: He had the very clear ideas of what he wanted and how he wanted to do it.

We first met Dave, host of "Now Hear This" on WHFS, when he invited us to play a show at The Garage in Washington, DC. We were psyched since he's well-known around the country for his radio show, on which he plays new and underground music, punk, and local heroes. The show rocked and we've kept in touch with him ever since. Even though we were all dreaming of one last road trip before the summer ended, Dave caught our attention long enough last week to ask us a few questions for MRR. And this is what he said...

The Hissyfits



MRR: Nobody wants to be the type of interviewer who asks the dreaded cliche questions; the kind that make shoulders drop, heads tilt sideways and eyes roll back in the head in disgust. So let's start this by giving you the first subject to discuss. What is currently the most important issue for The Hissyfits as a band?

Making music is the most important thing to us. Having the time, money and resources to record our music and to tour is the biggest issue we're dealing with right now. In addition to creating our music, we've always taken care of all the other responsibilities of the band as well, like promotions, booking, management, artwork, etc, etc. It would be great to have a little support in those areas so we could concentrate solely on a unified vision of our music.

MRR: On the flipside of that, what seems to be the recurring interview question that bothers you and why?

We get a lot of questions about being a "girl band." It gets a little tiresome after a while. Although being women is a big part of who we are, we'd like to be known for our music first.

MRR: Your last CD compilation *Wish* created some serious attention for The Hissyfits. What are your current plans for a new CD? Have you been in the studio or talking to record labels?

We've got a lot of great new songs and are in the studio working on some of them. Right now we're looking at a few cool indie labels who we think will do the best job of putting out our new album.

MRR: The last song that I heard from The Hissyfits was a cover of the Blondie song "Attack of the Giant Ants." Out of all of the songs in the history of music, that seems like an unlikely choice. Why did you pick that particular song?

We heard that one of our favorite indie labels was planning to put out a Blondie cover compilation and we wanted to contribute a song. Our first choice, "Atomic," was already taken, and then we stumbled upon "Giant Ants" from Blondie's first album. The original song is completely different than our version, kind of bright and goofy, with all these weird tango beats. We thought it would be a fun experiment to do it dark and moody— after all, it is about giant ants destroying the world! We're really happy with the way it came out. Thanks for playing it on your show.

MRR: Judging from the artwork on your website (www.hissyfits.com) and your t-shirts, I'd say that you are more cat people than dog lovers. What can we as human beings learn from cats to improve our lives?

Princess: It's funny that you mention that. I've never really been a pet person, but was asked to house-sit a cat while its owners were in Africa for the summer. The cat was really, really old and was not happy to be sharing its home with a stranger. "Twinkie" held on all summer, then fell ill just a week before her owners returned. I had to hold her paw while the vet put her to sleep. My friends like to tease me that I killed the cat—I felt so terrible—I've never really gotten over it! From my small experience with cats, I'd say we can learn a lot from cats to improve our lives: they're very dignified and fiercely independent; they don't take shit from anyone—they know who's boss (and it's not you); and they're not afraid to take risks (they've got nine lives after all). And on top of all that, they're beautiful, sexy, and graceful (when they're not coughing up a hairball!).

Cats are the perfect example of better living through selective detachment.

Fon-Lin: Cats are the perfect example of better living through selective detachment.

MRR: The Hissyfits have great style and look good on stage and in photos. How important is image to your band? Do you consider yourselves image conscious?

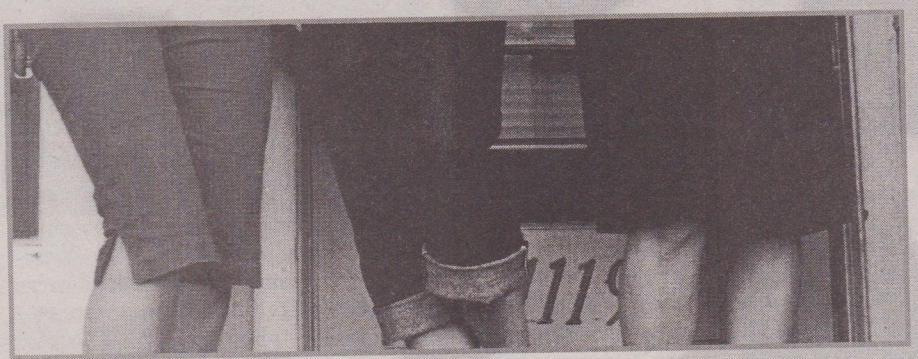
It's fun to get glammed up sometimes, but it's really not that important. The only thing that really matters is our music. For that reason we sometimes become image conscious: We just want to make sure that people like us for our music, not for the way we look!

MRR: You've recently been playing shows in conjunction with various women's music organizations. How has this helped you and what's the general message of these organizations?

Historically, there have not been that many female musicians in rock and punk music, so we've had fewer opportunities and less support than a lot of other people doing music. For this reason, several organizations have been created as resources for women musicians and to help us support each other. (Some that we are affiliated with are Rockrgrl, GoGirlsMusic, WomanRock, and Women-n-Rock.) The general message of most of these organizations to girls who want to rock is "Just Do It." These organizations have helped us and all women musicians by helping to make people more aware of women who rock and by creating more opportunities for us to rock out.

MRR: With the presidential election coming up, let's focus on politics for a moment. In relation to the band, are The Hissyfits a democracy? Who in the band would be the most likely to run for public office and what would your key platforms be?

With three opinionated women in the band, it's not always easy, but we try really hard to make it a democracy. The creative process is definitely more drawn out and painful when everyone's input and feelings must be taken into consideration, but we sometimes find that it actually makes our music better in the long run.



We would all make great public leaders, so, in an ideal world, we might run as a three-headed political Hissyfits monster with the following key platforms: Healthcare (make it affordable or free for everyone), Education (make schools safer and pay teachers better), and Subsidization of the Arts so that bands like The Hissyfits wouldn't have to have day jobs!

MRR:What was the first song you remember hearing that inspired you musically?

Princess: I'm afraid it might have been "Rock and Roll all Night" by Kiss since that was what I was listening to when I first asked my parents for a guitar when I was a kid. I was actually listening to whatever my big sister was listening to at the time, but that was a really rock-n-roll song!

P-Girl: My first inspirational song was "Rock of Ages" by Def Leppard. I heard it on the bus on the way to school and realized that music could change my life...cheezy but true

MRR: What was the most recent song that has moved you?

Princess: We all love almost all the songs off of Sleater-Kinney's *Dig Me Out*. Their songs can really get inside and stab you, but they hurt so good.

Fon-Lin: Cat Power's "Cross Bone Style" from Moon Pix.

We just want to make sure that people like us for our music, not for the way we look!

MRR: How do you hope your music affects your fans?

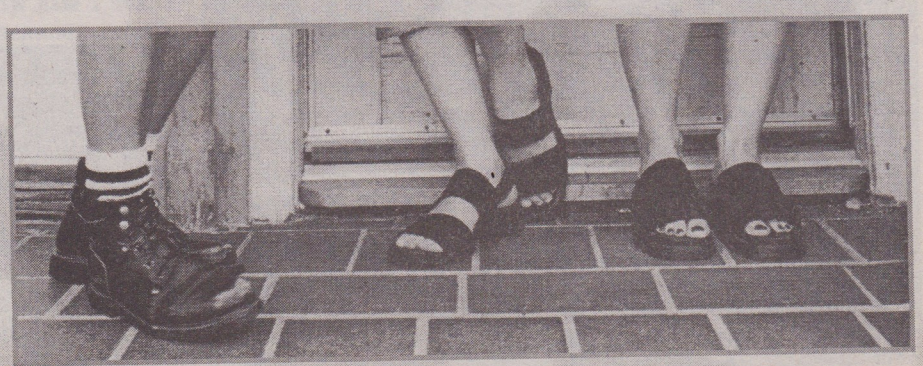
Fon-Lin: Being a fan is one thing, it's for fun. I want them to go out and play music for themselves or get involved in some way. It should be more than just buying and collecting 7"s and CDs.

Princess: We hope that our music can also touch people, move people, communicate with people all over the world who we don't even know. It's the greatest feeling when someone tells you they've heard your music and it makes them feel good or that they can relate to what you're talking about or that it just makes them want to rock out. We just wanna rock out too!

Thanks to everyone for listening and thanks to Dave Marsh and MRR.

xo, THE HISSYFITS (Princess, P-Girl, and Fon-Lin)

www.hissyfits.com / thehissyfits@hotmail.com



ADRIENNE: IT'S PRETTY RARE THAT PEOPLE ARE GOING TO GROW UP TOGETHER AS KIDS, BE FRIENDS, AND THEN TWENTY YEARS LATER THEY'RE STILL FRIENDS AND IN A BAND TOGETHER.

Corey: Yeah, we all grew up in the same neighborhood and went to the same school and Eric was my neighbor. And then he moved away and out of the neighborhood so I didn't see him as much.

ADRIENNE: WERE YOU SAD WHEN HE MOVED OUT OF THE NEIGHBORHOOD?

Corey: Yeah, because we used to run to the ice cream truck together and he'd do that thing where you throw a stick and it gets caught up in my legs and I'd trip.

EriC: We used to play Dukes of Hazzard. (everyone starts laughing)

ADRIENNE: IS THIS TRUE? WHO PLAYED DAISY DUKE?

Dave: Corey was. He was the youngest so we picked on him.

Corey: I've known Dave for an excess of twenty years. Almost the same amount of time as Eric.

ADRIENNE: MATT, HOW DID YOU JOIN IN ON THIS?

Matt: I was in another band at the time and I knew Dave a liffle bit but I didn't know Corey or Eric too well. I just saw them around at shows and stuff. I had known that they kind of had drummer problems.

Corey: Just a liffle bit. (everybody laughs)

Matt: I initially just said that if they need anyone to fill in until you find someone I'll do it. Then Dave called me one day and asked if I wanted to try out. I knew all of the songs just from listening to them so one day me and Eric got together and just started fucking... playing pretty much everything. (At this point, everyone starts laughing and making fun of Matt because of the pause he put between the words "fucking" and "playing" because at first it sounded as if Eric and Matt got together for some heavy petting, not heavy rockin'.)

ADRIENNE: WHEN YOU JOINED, DAVE, WHAT DID YOU SEE THIS AS AN OPPORTUNITY FOR?

Dave: I was always into Aus Rotten and they asked me if I wanted to try it out since we'd been friends for a long time. I was always around at practice and stuff like that. I was excited about doing it. I started writing lyrics and as I went along I was kind of learning about a lot of things myself and reading a lot of alternative news stuff. As I became more educated myself, the lyrics started getting longer and I was writing more about the things that I was reading about. Trying to just inform other people too.

ADRIENNE: HAVE YOU HAD PEOPLE REALLY TRY TO SCRUTINIZE YOU GUYS BECAUSE YOU WRITE SUCH POLITICAL LYRICS?

Corey: Yeah, sometimes it feels as if we're under some kind of microscope. Everyone tries to overanalyze our personal lives and apply it to our lyrics. Eric: I think that most of the stuff that we talk about, we don't really say that much, like "don't do this and don't do that".

Matt: It's more just addressing the facts.

Corey: I get a lot of people calling me on my shit because of the tobacco companies (Corey is a smoker of major brand cigarettes) and the power that they have in this country. But let's put it this way: I would love to quit. I've tried quitting even this past week and it was absolute fucking murder. I've been smoking since I was fifteen. Plus there is no such thing as a "politically correct" tobacco to smoke. If you're smoking fucking Marlboro or smoking Drum, there is no such thing as a friendly cigarette. It's all the same.

Dave: I've never met anybody in my life who is totally guilt free. That doesn't contribute into something that they don't like or something that is evil. Everybody is guilty of supporting one thing or another. But when you're in a band and you're vocalizing about all of the things that you believe in, then it's easy for people to totally pick you apart.

ADRIENNE: A BAND CAN BE RELAYING INFORMATION AND IT DOESN'T NECESSARILY MEAN THAT THE PERSON RELAYING THE INFORMATION IS PERFECT. FOR EXAMPLE, WHEN I WAS SINGING WITH SPITBOY AND TALKING ABOUT SEXISM. IT DOESN'T MEAN THAT I DIDN'T HAVE GENDER ISSUES! I TOTALLY DID AND STILL DO! BUT AT LEAST I WAS WILLING TO STEP OUT ON A STAGE AND PUT OUT A RECORD ADDRESSING THOSE ISSUES.

Eric: You're willing to make an attempt and at least be honest with people and say, I'm only human, at least I'm trying to take some steps in the right direction. At least I'm making an effort. Not that anyone wants a pat on the back and to say "Look at me! I'm trying and you're not!" I think that everybody tries to do what they can do whether they're in a band or not. Politics are personal. You do it because you personally feel a certain way. Everybody focuses on different things for their own personal reasons. It's not a perfect world and it's not a perfect scene.

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AUS ROTTEN

Aus Rotten interview by Adrienne Droogas

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Adrienne: A band can be relaying information and it doesn't necessarily mean that the person relaying the information is perfect. For example, when I was singing with Spitboy and talking about sexism. It doesn't mean that I didn't have gender issues! I totally did and still do! But at least I was willing to step out on a stage and put out a record addressing those issues.

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Matt: It's reality that most people have to work.

Adrienne: Sometimes I get freaked out because I 30s, but at some point I get scared that I'm goi because when I'm 60 I can't be working some shi Well, I could, but you know what I mean! I can'

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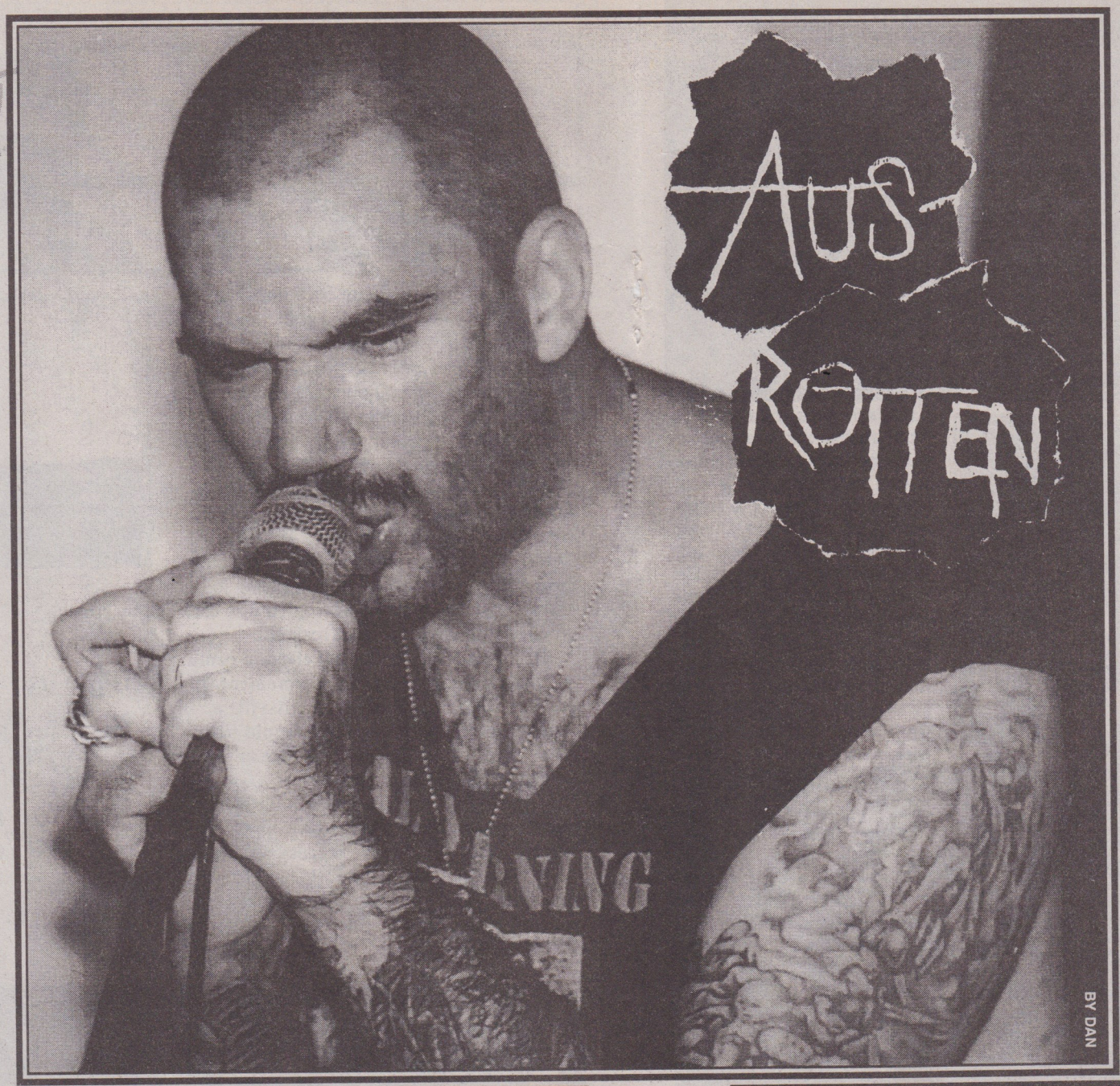
Adrienne: You don't have any income?

Dave: No, I don't.



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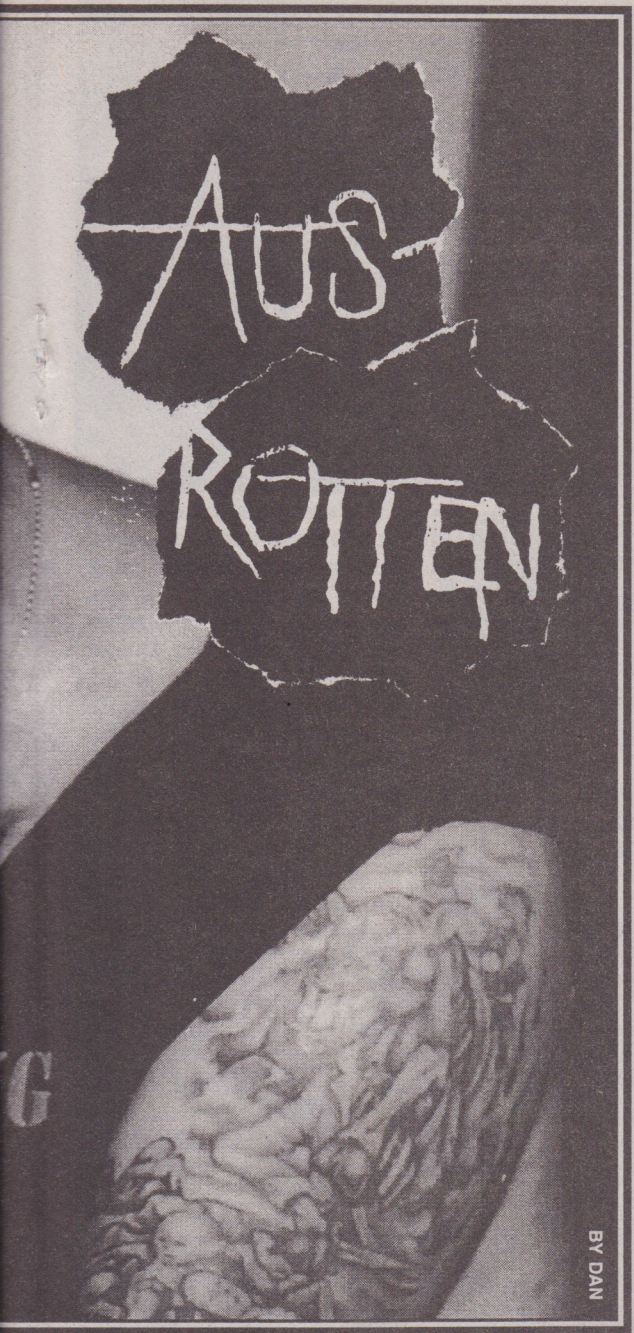


BY DAN

none of these guys are trying to tell people what to do. They're just stating facts of how things are and what evil corporations are and we try if we can to not contribute as much towards that. People where we live in the scene take us seriously, but they look at the stuff that we don't do instead of trying to focus on the things that we are trying to do. They would rather look at the negative stuff that you're doing and give that more weight then the positive.

ADRIENNE: DO YOU FEEL THAT AUS ROTTEN HAS AN INFLUENCE IN THE PUNK SCENE?

Dave: This past tour we had quite a few people coming up and saying that they heard Aus Rotten and became involved in political activism afterwards. That Aus Rotten was a big influence. I think it's definitely doing something. It's kind of overwhelming to hear someone say something like that. That what we're doing changed how they view the world or changed their life.

Eric: You can have someone come up and say, "I got involved into activism" or "I started looking into this or that organization" which is awesome. On the other side of the spectrum is people coming up and saying "Oh man, your record helps me through the day! I had to get up and go to work today and I didn't want to so I put your record on and was singing along having a good time!" That's awesome to hear too.

ADRIENNE: IT'S REALLY POWERFUL TO ME TO PLAY WITH YOU GUYS AND HAVE SOME WOMAN COME UP TO ME AND SAY POSITIVE THINGS ABOUT THE SONGS I'M SINGING WITH YOU. AT ONE SHOW, THIS WOMAN CAME UP TO ME AND STARTED TALKING ABOUT HOW SHE'D BEEN SEXUALLY ASSAULTED. SHE SAID THAT HEARING ME TALK ABOUT RAPE AND HEARING THE NEW SONG "THE SECOND RAPE" MADE HER FEEL LESS VIOLATED AND ALONE WITH WHAT HAPPENED TO HER. THAT MADE ME FEEL SO INTENSE. EVEN IF SHE WAS THE ONLY PERSON WHO WAS AT THAT SHOW WHO WAS TOUCHED AND AFFECTED BY THAT SONG, THEN THAT SHOW WAS TOTALLY WORTH IT. DO YOU FEEL THAT THE PUNK SCENE IS AS POLITICAL AS IT WAS TEN YEARS AGO?

Corey: I think now it's on the upbeat. It was kind of stagnant for a while. I'm not one to really speak because I'm not really politically active right now. It seems like it's been stagnant in Pittsburgh for a long time. There was no such thing as a political scene. Nothing. A small college group involved in the animal rights movement. That was it. It also depends on what you're talking about. There's a lot of places like ABC No Rio that have been kickin' it for years.

Dave: I think the political movement in the punk scene has gotten a lot better. There are so many organizations around right now and so many young kids out doing a lot of things. The political activists are pretty young for the most part. It's easier to do things when you're young before you get set in your ways and have more responsibilities as you get older. There's a tremendous amount of young punks out doing things at protests. Setting up tables or doing all different kinds of good things. It's definitely a lot better.

ADRIENNE: ERIC, I KNOW YOU FEEL REALLY STRONGLY ABOUT TRYING TO LIVE AN ALTERNATIVE LIFESTYLE. WHERE DO YOU SEE AUS ROTTEN PLAYING A PART IN THAT?

Eric: I would much rather make sacrifices in my life for this band than make sacrifices in my life for some stupid job or corporation or some boss. I've never had a job where I've had health benefits or dental or anything like that. I'm used to it. We talk about anarchy and alternative living and fuck the system and fuck society, but then you get caught up in a 9:00 to 5:00, five day a week job. When I talk about anarchy or anything like that, I'm talking about freedom. It's not about being stupid, but about realizing that yes, I have to make money to survive in our society, but finding different ways to go about it. I'm not looking for a bucket load of money. I'm barely making a living now. But I'd rather just get by on being free than having a house and two cars and not being free. I see this as an alternative lifestyle. It may not last forever, but why not do it now while we can? If I have this band and I have what I've got now, than it may not last another day or it may last another five years.

Matt: It's reality that most people have to work.

ADRIENNE: SOMETIMES I GET FREAKED OUT BECAUSE I FIGURE WE'RE ALL LIVING THIS ALTERNATIVE LIFESTYLE IN OUR LATE 20S, EARLY 30S, BUT AT SOME POINT I GET SCARED THAT I'M GOING TO BE FORCED TO PLAY THE SOCIETY GAME OF FINDING A SUCCESSFUL "CAREER" BECAUSE WHEN I'M 60 I CAN'T BE WORKING SOME SHIT JOB. WHEN I'M 70. WHEN I'M 80. I CAN'T BE TOURING AROUND IN A PUNK BAND. WELL, I COULD, BUT YOU KNOW WHAT I MEAN! I CAN'T BE 80 YEARS OLD AND TRYING TO LIFT ERIC'S AMP!

Matt: I would fucking love to never work and never go to school and stuff, but I'm not happy living in poverty and working a shit job that I fucking hate and that's why now, while I'm young, as much as I don't have as much freedom as these guys, I want to be able to have something that I actually enjoy doing when this band is done. I don't go to school to just get a degree and just get some job and make a lot of money. I go to school for art stuff and that's what makes me happy. That's what I want to do with my life. We all have to compromise with each other as far as what we do.

ADRIENNE: SO DAVE, YOU LIVE PAYCHECK TO PAYCHECK TOO, RIGHT? OR I SHOULD SAY DISABILITY CHECK TO DISABILITY CHECK? (DAVE WAS IN A CAR ACCIDENT THREE YEARS AGO THAT LEFT HIM WITH A SEVERE BACK DISABILITY).

Dave: I don't get any checks at all.

ADRIENNE: YOU DON'T HAVE ANY INCOME?

Dave: No, I don't.

Adrienne: So how do you survive?

Dave: I was getting some money from my accident and that's pretty much gone and I've got a little bit of money and I'm just trying to budget to get me through the next couple of years. Get back on my feet, hopefully. It's been really hard for the past three years. I haven't been able to even afford the necessities that people have. I was living off of two hundred dollars a month for about two years. Even before the accident, I was living paycheck to paycheck just like everybody else. But once that paycheck stops, you're pretty much fucked. I had to give up my house that I was renting, my car...everything was gone.

ADRIENNE: THAT'S ONE OF THE THINGS THAT PISSES ME OFF SO MUCH ABOUT THE UNITED STATES, IS THAT IF YOU'D GOTTEN IN AN ACCIDENT LIKE THAT AND YOU LIVED IN EUROPE, YOU WOULD HAVE SO MANY MORE RESOURCES AND MEDICAL RESOURCES TO HELP YOU. BUT IN THE US, YOU'RE JUST FUCKED.

Dave: Everyone is just one paycheck away from being out on the streets.

Corey: Socialized medicine is such a big taboo. It was kicked around in the Eighties and then Ronald Reagan said that socialized medicine was just one step closer to communism. It was strongly discouraged.

Eric: It's a matter of who's going to make money. What big corporations and what big hospitals and what big pharmaceutical companies and insurance companies. That would just all go away.

ADRIENNE: WE'RE TALKING BILLIONS OF DOLLARS THAT WOULD BE TOTALLY TAKEN OUT OF THE HANDS OF THE TEN PERCENT WHO CURRENTLY OWN THOSE BILLIONS OF DOLLARS AND SO OF COURSE THEY'RE NOT GOING TO WANT TO ENCOURAGE ANYTHING THAT WOULD BENEFIT US AND TAKE ANY OF IT AWAY FROM THEM. BUT THE PEOPLE WHO DO LIVE PAYCHECK TO PAYCHECK NEED SOCIALIZED MEDICINE THE MOST.

Eric: The rich would suffer and we don't want that! The rich would become like us. They would become human!

ADRIENNE: NOW, TO QUICKLY SWITCH GEARS, I DO WANT TO TALK ABOUT OUR FRIEND AMYL. SHE LIVES IN NEW YORK AND LAST YEAR SHE WAS SLASHED IN THE FACE AT A PARTY IN BROOKLYN BY A GUY NAMED DUCKY WHO USED TO LIVE IN OAKLAND. HE SLASHED HER BECAUSE HE WAS HITTING ON AMYL'S FRIEND AND WOULDN'T LEAVE HER FRIEND ALONE AND SO WHEN AMYL TOLD HIM TO STOP IT, HE SLASHED HER IN THE FACE WITH A RAZOR. THE CUT RUNS FROM HER MOUTH ALMOST TO HER EAR AND WAS SO DEEP THAT SHE HAD TO GET THREE LAYERS OF STITCHES. HOW DID YOU GUYS FEEL WHEN YOU HEARD ABOUT THIS?

Corey: We're all friends with Amyl and so it was really shocking. I think what really turned my stomach was when I saw the photograph of what he'd done to her face. It gave me this empty feeling inside and wondering how somebody could be capable of doing this. This shit happens all the time and then it happens to somebody that you know and that you're close to and that's when the reality of it hits. It pissed me off. It really fucking pissed me off.

Eric: Anytime I hear any kind of story like that of mindless, sick, fucking violence, especially towards women, it totally just bothers me. I get nauseous. The word rape literally just turns my stomach. Even talking about it now makes me want to puke. Any kind of violence like that really just bothers me and especially because it was Amyl whom I've been friends with for at least ten years. She's a good friend and an awesome person and to see it happen to her it really hit home, like Corey said. You see something like this on TV or hear someone tell a story about it and you think, oh, that's really fucked up, and then it hits really hard when you end up knowing the person. And knowing the situation that it happened in too, where you have this idiot Ducky harassing women and being a complete asshole and then he slashes her and then runs off into the night. Fuck that.

Corey: This person socializes in the punk scene and you know this fucker is sitting around hanging out with people who either don't know or don't care.

ADRIENNE: WHAT I HEARD IS THAT HE WAS TELLING PEOPLE BACK IN OAKLAND WAS THAT AMYL WAS ACTUALLY A GUY WHO TRIED TO START A FIGHT WITH HIM AND THAT DUCKY PUNCHED HIM AND THAT HIS RING CUT THE GUY'S FACE. HE BUILT A WHOLE STORY TO JUSTIFY AND LIE ABOUT WHAT HE DID AND SINCE NOBODY IN OAKLAND REALLY KNOWS AMYL, HE WAS ABLE TO GET AWAY WITH IT. NOBODY IN OAKLAND REALLY KNEW WHAT THE REAL STORY WAS.

Dave: Like Eric and Corey were saying, Amyl's been a friend of ours and we've all known her and it's just so upsetting that this was done by somebody who associates themselves with the same scene that we're in. Somebody that will purposefully pose and pretend to believe in certain things and be a part of a scene that is supposed to be about freedom for people and against oppression and then this guy would be that gutless to jump out and slash somebody and then run off. And not even have enough fucking honesty to admit to it afterwards. It blows my mind that in the scene there is so much bias towards women and the scene is dominated by men. How people can be out fighting against racism and other issues and yet when it comes back to sexism, because it doesn't affect men the way that it affects women, then people just don't care. They just stay ignorant to women's issues. That's a big problem when you see things like this happening in the scene that is supposed to be about freedom. Or you hear about some punk rock "icon" in some band who has raped people and people still look up to them. It's sickening.

ADRIENNE: LIKE WHEN THAT WHOLE GG ALLIN THING HAPPENED.

Dave: Exactly.

ADRIENNE: HOW IN THE WORLD CAN SOMEONE WALK AROUND WITH A GG ALLIN SHIRT ON, KNOWING THAT THE MAN IS A CONVICTED RAPIST. THAT'S JUST CRAZY.

Dave: People put some scumbag like that up on a pedestal because he's in a band and he said fuck you to everybody and that's supposed to be a punk rock attitude.

ADRIENNE: WITH AMYL'S SITUATION, YOU HAVE TO WONDER IF THIS SHOULD BE PURSUED THROUGH THE POLICE AND THROUGH THE COURT SYSTEMS BECAUSE THERE IS NOW A POLICE FILE ON HIM IN THE STATE OF NEW YORK AND HE HAS A WARRANT OUT FOR HIS ARREST THERE.

Corey: Oh yeah, go to jail for what, assault? He'll only get a couple of years.

ADRIENNE: HE'D GET OUT IN NO TIME. ERIC, DO YOU THINK HE SHOULD GO TO JAIL OR DO YOU BELIEVE MORE IN STREET JUSTICE?

Eric: I was waiting for this to come up. I don't know. It's really tough. I don't necessarily believe in the justice system in this country, but at the same time it goes back to do we become the police? What do we do? I don't know which is right and which is wrong. I do believe that something should be done...that something must be done. Since it's personal because she's a good friend then yeah, I would like to hit him alongside the head a couple of times with a baseball bat but then I'm just sinking to his level. And who makes me the cop? Who makes me the judge?

ADRIENNE: THIS IS CURRENTLY GOING THROUGH THE POLICE SYSTEM, BUT SINCE HE'S NOT IN NEW YORK THEY CAN'T EXPEDITE HIM. SAY THE COPS FIND HIM IN OHIO, THEY CAN'T GET HIM TO NEW YORK TO FACE TRIAL FOR WHAT HE DID SO IF HE IS ANYWHERE BUT NEW YORK, THEN HE'S SAFE. AS LONG AS HE DOESN'T COME BACK TO NEW YORK THEN HE'S UNTOUCHABLE.

Eric: Which means that the justice system doesn't work and we do have to find an alternative. But what's the alternative?

ADRIENNE: DO YOU FEEL THAT VIOLENCE IS AN ALTERNATIVE IN A SITUATION LIKE THIS?

Matt: Well, do you go with your instinct and with your gut emotion and use violence against someone who has used it against you when it was so wrong in the first place for them to do that to you. So do we use the same kind of actions to resolve something like that.

Eric: Most of the time with people who are that fucked up and who would do something like that to another person, you can have 20 people kicking his fucking head in and it's not going to change anything.

ADRIENNE: IT ALMOST FUELS THEIR FIRE.

Eric: It's almost as if that would make him want to go out and do it again.

Dave: Even if he came back to New York, I don't think that there would be a whole lot that would be done with him. With what this court system is like when it comes to cases of violence against women. The court systems are so racist and so sexist and most people who assault women or rape women are never convicted. At the most, they're fined and don't do any jail time or they do such a small amount of jail time.

Adrienne: Like a token gesture at jail time.

Eric: People with a bag of marijuana get more jail time than a rapist.

Dave: You get one out of a hundred rapists who even see a jail cell, and even then it's for less than a year.

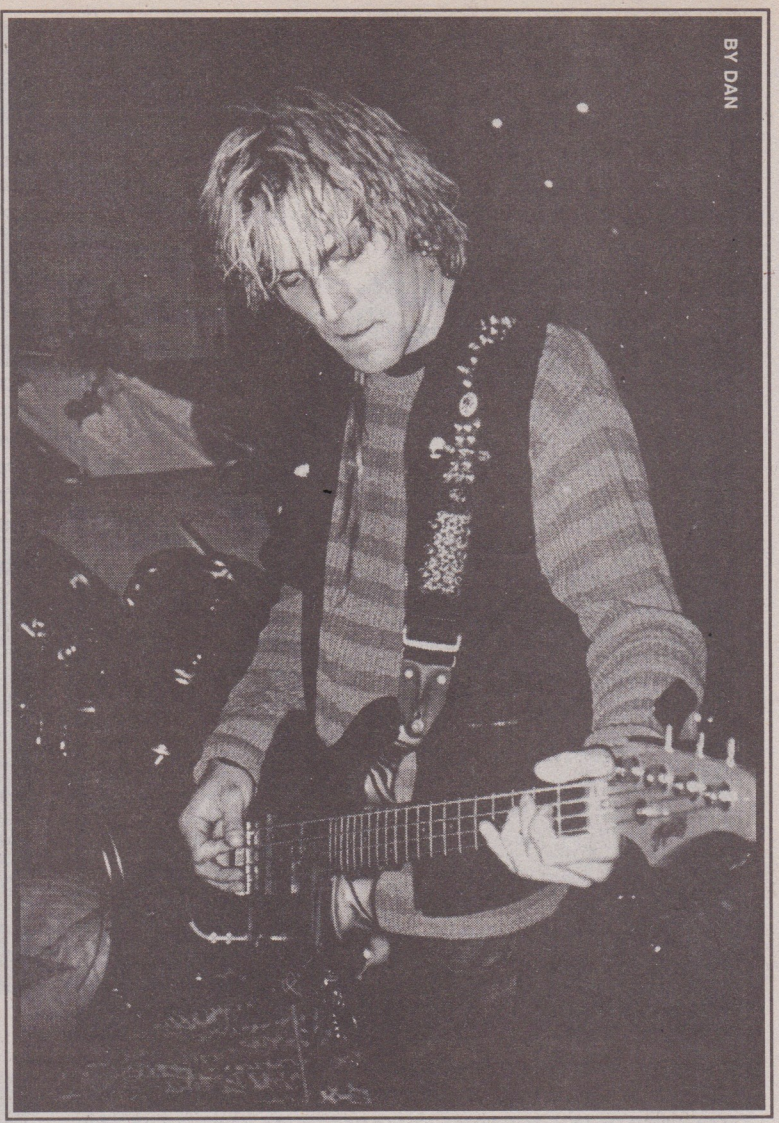
ADRIENNE: SO THEN IT SEEMS THAT STREET JUSTICE IS THE ONLY SOLUTION. AND I'M NOT TALKING JUST ABOUT WITH DUCKY, BUT IN GENERAL.

Matt: I think it would be anyone's gut reaction to want to be violent.

ADRIENNE: AN EYE FOR AN EYE MENTALITY.

Corey: He fucking turned her life upside down within a matter of seconds. He changed her fucking life forever. He left not only a physical scar but a mental scar. I'm getting pissed off just thinking about it now. If he showed up somewhere and there were people stomping on him, I would be one of those people. Let him live through that experience. Let him be the one with the slashed face.

ADRIENNE: IT'S A DIFFICULT CHOICE BECAUSE YOU CAN EITHER WORK IN THE SYSTEM AND POTENTIALLY GET FUCKED OVER IN THE PROCESS OR YOU CAN WORK OUTSIDE OF THE SYSTEM, BUT THEN DOES THAT HAVE ANY RESULTS?

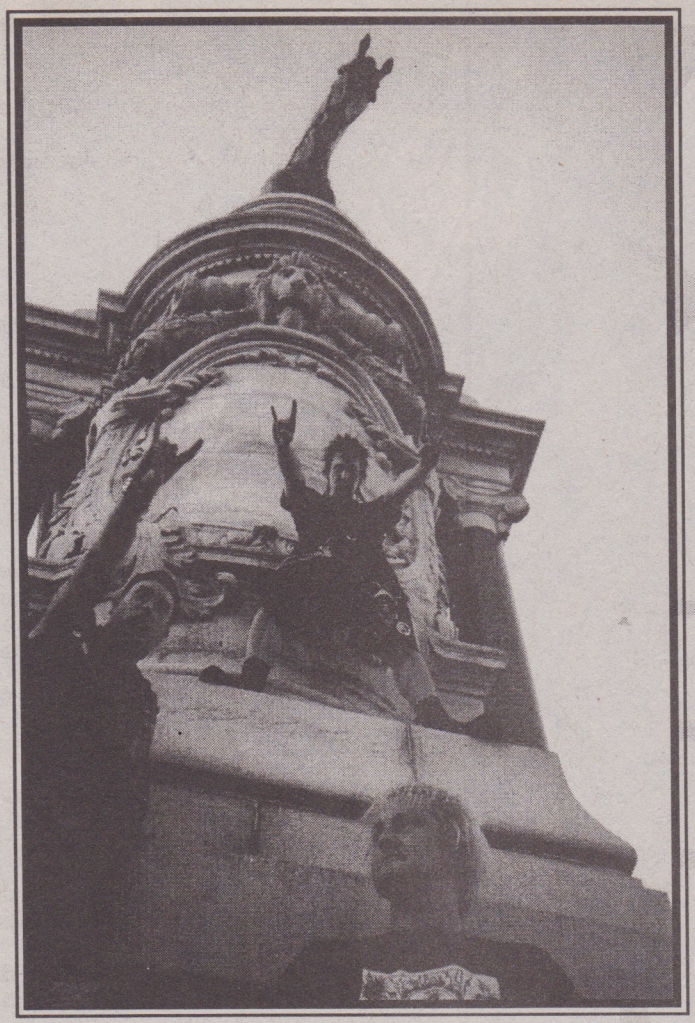


Matt: It might make you feel better if you beat him up, but it doesn't take back the fact that it happened.

Dave: You also have to look at the long term solutions. You have to deal with the social biases that create a person that feels he has the right to sexually harass someone all night and then when he's shot down, take this kind of action against her and her friend. There is so much that needs to be done as far as people learning to respect each other and get rid of these types of biases and sexism that exist even in the punk scene where these things happen every day. What do you do right now in the immediate present? Do you call the cops and pursue it in the courts or take street justice and beat this person down? Are either of those going to do anything with this guy? Probably not. It needs to be taught to people in a young age to respect one another so that you can try to eliminate as much of this as you can instead of trying to deal with it after it happens.

Matt: Instead of trying to change somebody who is already set in their ways because of their background or the way they grew up, you can try to teach people when they're younger. I'm not trying to justify what he did at all, but you never know how he was brought up. And most likely, he's not going to change.

ADRIENNE: PLUS OUR WHOLE PRISON SYSTEM ISN'T DESIGNED TO HELP TO REHABILITATE PEOPLE, BUT IS DESIGNED TO KEEP THEM OFF THE STREET AND THEN SEND THEM BACK OUT SO THEY CAN JUST



HAUL THEM BACK IN AGAIN. OUR PRISON SYSTEM IS A JOKE. LOOK AT SOMETHING LIKE THE PERCENTAGE OF LOWER INCOME AFRICAN AMERICANS IN JAIL FOR SOME BULLSHIT CRIME VERSUS THE UPPER CLASS WHITE GUY WORKING ON WALL STREET WHO ISN'T GOING TO GET ANY KIND OF JAIL SENTENCE FOR A CRIME HE COMMITTED. SOME GUY FROM THE GHETTO WHO GETS PULLED OVER AND SENT TO JAIL BECAUSE HE HAS A JOINT ON HIM OR SOME CORPORATE WALL STREET GUY WHO HAS AN OUNCE OF COCAINE ON HIM WHO CAN HIRE A GOOD LAWYER AND NEVER EVEN SEE THE INSIDE OF A JAIL. IT'S ALL BASED ON MONEY, NOT ON REFORMING CRIMINALS. DUCKY GOING THROUGH THE SYSTEM WILL JUST GO IN, DO HIS TOKEN JAIL TIME, AND BE RIGHT BACK OUT.

Corey: And he'll just be more pissed off and it'll give him even more of an excuse to do something like that again. It's such a catch 22. I think part of the solution is start with our children.

ADRIENNE: SO MANY TIMES I HEAR PUNKS SAYING THAT THEY DON'T WANT TO HAVE KIDS, BUT THEN A PART OF ME IS SAD ABOUT THAT BECAUSE WE NEED TO BE DOING FOSTER CARE OR ADOPTING OR SOMETHING, BECAUSE PEOPLE LIVING ALTERNATIVE LIFESTYLES AND WITH ALTERNATIVE MIND FRAMES NEED TO BE RAISING CHILDREN. NOW, DO YOU GUYS FEEL THAT THE FACT THAT YOU'RE IN A BAND AND ABLE TO ADDRESS SOMETHING LIKE THIS IN THE PAGES OF *MAXIMUM ROCKNROLL* IS AN ABUSE OF "POWER" TO A CERTAIN DEGREE, BECAUSE DUCKY'S NOT IN A BAND AND WON'T BE ABLE TO EXPRESS WHATEVER HE CONSIDERS HIS SIDE OF THE STORY TO BE?

Eric: The guy's guilty.

Dave: It's not that we're abusing the fact that we're in a position to do interviews. We aren't sitting around talking about somebody we just don't like. We're not just talking shit. This is somebody who obviously did something wrong, fled the state, lies about it now. We need to let people know about it. It's not as if it's just someone that we have a difference of opinion with. This is somebody who committed a brutal crime against somebody and we'll use any medium that we can to let people know what's going on. I don't think that's an abuse of "power" at all.

ADRIENNE: I AGREE. AND DUCKY DOES HAVE THE ABILITY TO COME FORWARD AND STATE WHAT HE THINKS HAPPENED.

Eric: And if he was innocent he would do that. We're friends of Amyl and we're in a band and we have this opportunity to do this interview so we're sharing with people what we know and if he feels strongly enough, then he can do the same.

ADRIENNE: AND IF WHAT HE SAYS REALLY DID HAPPEN, THEN WHY DOESN'T HE COME FORWARD AND COME TO NEW YORK AND FACE IT? GO TO COURT. LET THE WORLD KNOW YOU'RE INNOCENT. BUT HE WON'T DO THAT BECAUSE HE CAN'T DO THAT BECAUSE HE'S GUILTY. HE SLASHED HER IN THE FACE. HEY YOU GUYS, DOES ANYBODY HAVE ANYTHING ELSE TO ADD?

Dave: One thing I wanted to also talk about for a minute is the fact that people involved in the punk scene can get really frustrated with what's going on and there are so many things out there that people can be doing. I think that if people are really frustrated and looking for something to do, there is always something out there that needs to be done. People need to take some responsibility and go out and try to be active and do something in their community to change. Nothing is going to change if we just sit around and complain. There is so much out there that needs to be done and everyone has something that they can do. There is so much work to be done. And if everyone is feeling that they live in a system that grinds them under, then try to dedicate some of your time in something you believe in and maybe we'll see a positive change happen in this country. Most people just have to get involved.

TO CONTACT ERIC, MATT, COREY, OR DAVE PLEASE WRITE:
AUS ROTTEN, PO BOX 71287, PITTSBURGH, PA 15213
TO CONTACT ADRIENNE, PLEASE WRITE:
ADRIENNE DROOGAS, PO BOX 20875, TOMPKINS SQUARE STATION, NEW YORK CITY, NY 10009

ON SATURDAY SEPTEMBER 11, 1999 THOMAS FRENCH, A.K.A. "DUCKY" PULLED A KNIFE ON AMYL AT A PARTY AFTER SEXUALLY HARASSING HER, LEAVING A FOUR INCH SCAR ACROSS HER FACE. HE IS STILL AT LARGE. IF YOU HAVE ANY INFORMATION ABOUT HIS WHEREABOUTS PLEASE CONTACT BEER CITY AT P.O. BOX 26035; MILWAUKEE, WI 53226-0035 OR GO TO WWW.BEERCITY.COM

Media Blitz

MRR: Give a brief history for those who have never heard of your band.
Beast: Media Blitz been around since '93 touring up and down the West Coast as well as the Midwest. In the band there have been personal changes; we've broken up a few times, we've had a few fist fights amongst ourselves, we've made death threats against each other, we've arrested each other for showing up in front of each others homes for shouting obscenities for being drunk and belligerent. We've filed law suits against each other but we're still together.

MRR: (Beast) You left Media Blitz to pursue dance school in San Francisco. What brought you back?
Beast: I missed the fist fights.

MRR: Most everyone in your band has been playing for a while. Why punk rock and not Top 40?
Beast: What's Top 40....!????

MRR: Describe a typical Media Blitz show.
Beast: Perverted, funny, obscenities, interactive, provocative, prophylactics, but despite all that we're just plain razor tight.

MRR: Not many front-people can pull off constant comedy between and during songs. What motivated you add so much humor to the show?
Beast: Humor is what we all have but we're all just too damn formal to show it; without humor I don't think I'd be doing the Media Blitz thing—life is too short to not have humor.

MRR: Beast, do you think you'll ever leave punk to pursue a career in stand-up?
Beast: That's a possibility; as a matter of a fact I think that's my next step.

MRR: Why write lyrics in Spanish?
Beast: So the drummer won't understand them.

MRR: Do you ever experience any racism/sexism at the shows?
Beast: Just between each other.

MRR: Why the Plasmatics cover?
Beast: Beause Wendy O' Williams is dead and we don't have to pay her money to play her songs. Just kidding. I really like the Plasmatics.

We've broken up a few times, we've had a few fist fights amongst ourselves, we've made death threats against each other....We've filed law suits against each other but we're still together.

Interview By Renae Bryant

MRR: Do the boys ever get upset because you insult them during the set?
Beast: Yes and no—it depends who it is and how drunk they are.

MRR: Best punk show you have ever been to?
Beast: Some back yard show back in Boyle Heights/L.A.
Serious Mike: Dead Kennedys, MDC, DRI at The Lincoln Memorial in Washington DC at a Rock Against Reagan show back in 1984.
Rosie Blitz: The Lunachicks at The Roxy a couple years ago.
Tony Fingers: Early days of Fear and all the shows at the Vex (venue in East L.A.back in the day).

MRR: Funniest thing that ever happened to you at a show?
Beast: Tony dressed up as me at a show and I spat and threw water on his Gibson S.G. and on the screen of the TV that we smashed. I put "The Tonysukx dik Media Blitz t.v. show" and everybody saw it and everybody was shouting it. It was a great night.

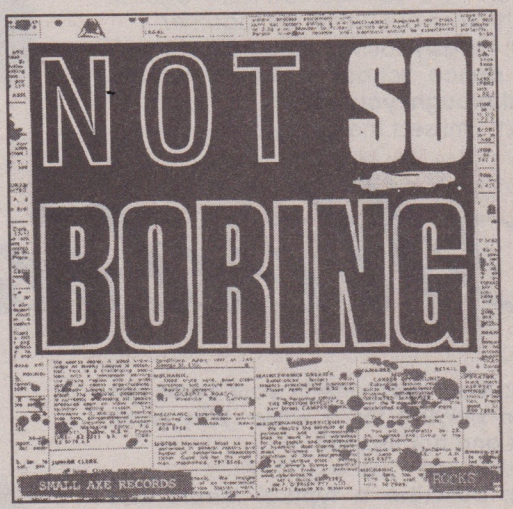
MRR: If you could go back in time and change one historical event which would it be and why?
Beast: That there would be no AIDS so that we can all have some fun.

MRR: What is in the works for Media Blitz?
Beast: Record more songs, release more stuff, travel soon, smash more TVs, stereos, and other appliances.

MRR: Any last words?
Beast: For information about our shirts, CD's, stickers, 7"s, etc. please contact Media Blitz at bestia_mb@hotmail.com or write to us at

2726 Auburn ST. Los Angeles, CA. 90039, or page us at (213) 828-5283.

ROCKS:



This interview with Sydney punk legends Rocks was done by Carl Elvers outside of the Iron Duke on 2/6/00 with Pete (bass) and Bill (guitar, vocals).

MRR: Well, I'll try not to make this the same typically boring interview cuz I'm sure y'all have heard the same questions over and over...
Pete: Well, we haven't really done too many interviews.
MRR: I read an old one that Tim Yohannon did with y'all - how long ago was that?
Pete: Uh, '88 or...
Bill: '90 or something when Phil (some confusion and laughing)...

MRR: It's just a 3 piece right? How many have been around since the beginning?
Bill: Yeah, Peter and I. We're the only 2 original remaining members. We were a 4 piece at one stage.
Pete: Yeah. Bill actually started off drumming and singing. And we actually grabbed another drummer and Bill just went up front singing. We've had few line up changes. Phil played guitar originally and then as things worked out, other guys dropped out so we swapped around with whoever was playing the right things at the right time.
MRR: To be honest, I wasn't that old in 1977. Me and my girifriend, we didn't actually hear Rocks until the early '90s, when stuff started coming out on compilations, "Feel Lucky, Punk?" and "Killed by Death," stuff like that. But what I wanted to ask you was, I noticed there was a big (time) gap from the first 7", "You'r So Boring", and then the next thing, beside a couple of compilation tracks, was the "Combat Zone" LP, and the sound was completely different. Did y'all just slowly progress through that '70s sound into the early '80s hardcore?
Pete: Pretty much we never went out to try and change our sound at all. Like you said, it was just a progression. It was pretty funny because we didn't think we'd changed all that much until people that had seen us and then hadn't seen us for a few years said, "Oh God, you guys have changed!" Even our old band members who used to play with us in '77-'78, saw us like in '96 or something and said, "God, how come you've changed?" and we didn't really didn't think we had. Just with new band members, I guess you change a bit.
Bill: And better equipment. I mean the stuff we had back in the '70s...
Pete: Also, I suppose, we had no ideea what we were doing! (laughter) Hang on, wait. To rephrase that, the other guys didn't know what they were doing. We (points to Bill) knew what we were doing...
Bill: We were perfectly in control!
Pete: We didn't know how to tune a guitar or anything like that. So I suppose as we learned to play our instruments better, we changed.
MRR: I don't want to try and do a run down on everything you have out, but as far as I know, threre's the 7' from way back, and I've got a repress of it that someone in Australia did - I can't remember the label...
Bill: Small Axe.
MRR: Yeah, I know the original probably goes for a lot of money. And stuff on different comps, the Aberrant comps, and the LP and the 12". What else besides compilation tracks? Do y'all have anymore vinyl or 7"s out?
Pete: No.
Bill: Did you mention "Final Assault?"
Pete: Yeah, the 12".
MRR: Is that hard to come by these days?
Pete: I guess so. It's really funny cuz Waterfront Records did it for us and we've got no idea how many they did.
MRR: What year was that?
Pete: Uh, '88, yeah. Was that the year we went to America?
Bill: What? No!
Pete: (Jokingly) Wasn't it?
Bill: No!
Pete: (laughing) I was thinking we went there. Did the record... Ah, it must've been '89. Uh, what was the question? (Everybody starts laughing)
Pete: Uh, we did "Final Assault," which was in '88.
MRR: And what have y'all done since then?
Pete: Only "Combat Zone."
Bill: And 7 new tracks which...
Pete: Yeah. We recorded seven new ones only this year. Two of them are going on a split with the Loudmouths, a San Francisco band.
MRR:Tell me a bit about how you hooked up with them.
Pete: They covered some of our songs...
MRR: Yeah, they did "Kick Her Out"...
Pete: Yeah. And "You'r So Boring." I just got a letter from Beth Loudmouth saying that

they'd done this, and basically asking is it okay. And we were like, yeah, it's fine, and we just kept writing to each other.

MRR: Yeah, Beth is really cool.

Pete: I've never met her before. I've e-mailed her letters and seen pictures of her. Yeah, so just out of that, they asked us if we wanted to do a split 7", so we said, "Yeah, fantastic!"

MRR: That's great! And y'all haven't gotten too many (other) offers...

Pete: Yeah, I supposed we don't promote ourselves all that much, and we don't play a lot either. So it's not a thing that we try and push and try and become...

Bill: Ambition is not our strong point. Yeah, whatever happens, happens.

Pete: We've played this show (the Hardcore Superbowl) for the last, or four years, but apart from that it's only two or three shows a year.

MRR: Right, so you've never played outside of Australia.

Bill: We never have - we played Melbourne, and that's the first time we've been out of the state (NSW). The only time!

Pete: We don't know why, we just don't do it.

MRR: Since all these old compilations have been coming out lately, quite a few of them have old Rocks songs on them, and it seems like a lot of people overseas have gotten a new interest in Rocks.

Pete: Seems to be.

MRR: Do you think the with this new interest you might go overseas sometime?

Bill: Well, we played with the Dropkick Murphys last year, and they were saying, "Oh man, you should come overseas." Henk Smit in Holland, who put out the "Combat Zone"LP (Kangaroo Records) was going, "Oh, you come over here, I'll guarantee 30 gigs in Denmark, Germany," and all this sorta stuff...

It's like the whole thing's just started over again, like 22 years later, but better.

Pete: Rick's this guy in Germany who'll pay for everything except the air fare, so we gotta come up with the air fare, too.

MRR: Yeah, it's expensive.

Bill: Yeah that's one of the killers.

Pete: Yeah, so I suppose it's a money thing, coming up with the airfares to get over there.

MRR: And taking the time off work, unless you get paid vacations.

Bill: And a horrendously long flight!

MRR: Yeah, but it's worth it! Just to travel and meet new people is great.

Bill: Well, once you get there it's fine.

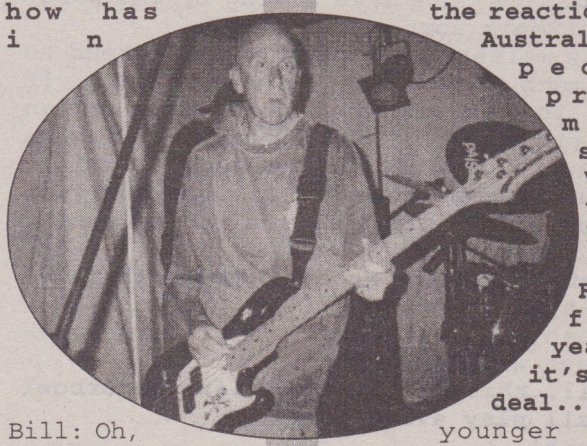
Pete: Yeah, the only part that's not great is sitting on a plane for that long.

MRR: You drink and watch movies.

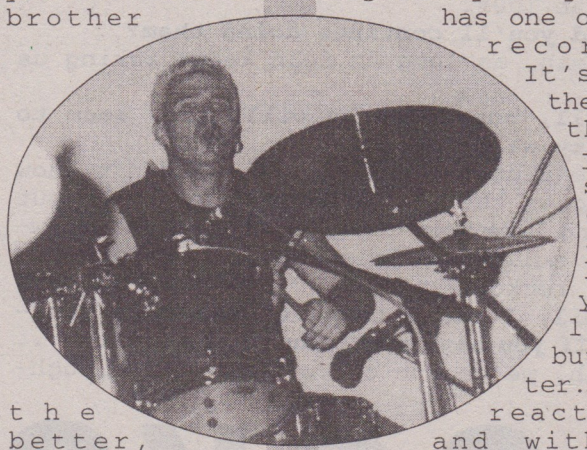
Pete: Yeah, we talk about it every now and again...

Bill: If I could click my fingers and we could be over there and then be back again... Pete: Ah that'd be great! But we're also pretty lazy.

MRR: Well, what I wanted to ask you was since all this attention has been spawned from these old compilations coming out and introducing old Rocks stuff to younger people, how has the reaction been in Australia? Do people pretty much say, "Oh, we've known (about) ROCKS for 20 years so it's no big deal.."



Bill: Oh, younger people are discovering it and sorta going, "Oh, that was unbelievable!" and "I hear you guys have been around," or "I've never heard of you." Or someone might say. "My older brother has one of your records." It's like the whole thing's just started over again, like 22 years later, but better. Yeah, the reaction's better, and with the Dropkick Murphys gig, people came up to us after that



Pete: And there's very few people around today that were around back then - there's a few, but it sorta comes and goes. It'll go good for about five years, where you get heaps of people and it'll drop off. Then you

get a new breed coming through. I suppose because we don't play every month or so they don't see us (very often).

MRR: Do y'all still go to a lot of shows and listen to a lot of local bands, or do y'all just come out when it's time to play?

Pete: Not as much as I used to - the last couple years I haven't gone out that much. Probably once every couple of months, and whenever something really good is on. But I used to go every Friday and Saturday night and whenever.

MRR: I'm 30 and I don't know how much longer I can go to shows every night, you know?

Bill: Yeah, as time drops off you start to pick quality over quantity, instead of just showing up for the sake of it. Me, mainly the only time I go is when there's an overseas band, like New Bomb Turks and Zeke and all that sort of thing, cuz we don't really know what's going on around here lately cuz there's really no way of knowing. Maybe one or two fanzines or something like that, but apart from that it's just like living by the word-on-the-streets sort of thing.

Pete: The mainstream magazines don't tend to do that much good unless you put an ad in. If you pay for an ad, then they might do an article on you. Or if you don't, as far as an interview or article on you, they tend to push you aside because you haven't put your money into their organization, so to speak. Fuck em'.

MRR: That's when you need to deal with independent-type stuff.

Pete: Yeah, well they're OK, but not everyone agrees with us, too.

MRR: Well, this is like the fifth Superbowl - do y'all play every year?

Bill: Yeah!

MRR: All?

Pete: Yeah. I'm pretty sure we have.

Bill: Yeah, since the first one. We've been behind it 100%.

MRR: And you'll continue doing them?

Bill: Yeah, as long as Sean keeps asking us to play.

MRR: Well, hopefully he will, they seem to go pretty well.

Pete: He's pretty keen on it - I don't know how he gets the energy or enthusiasm to put something like this together every year. Knowing the music people as we do, it's pretty hard, I reckon.

MRR: Well, I can't think of any more questions. If you have anything to say I guess...

Pete: Ah, we've run out of answers! (laughter)

Shit, and wouldn't you know it, the best stuff was said was after I turned the tape recorder off! Bill started talking about how they recorded their first 7" back in '77 when he was 19. He said none of the band knew what they were doing. They'd never been in a studio or recorded before. They just played the songs and figured that was it. As they were leaving the sttudio the recording engineer asked if they were coming back the next day for mixing, and they were like, "Huh? Uh, yeah, I guess". The didn't even know what he was talking about. Then he told me about how years later when the collector status of the 7" went up, a friend of his called him asking if he had any copies left, and Bill said, "Yeah, about a dozen," so his friend asked, "Can I buy 10 of them?" He thought that was strange but sold them pretty cheap, then later heard people were selling them for hundreds of dollars. Now he's only got one copy left for himself. Pete and Bill were two of the nicest guys I've met! I wanted to get a chance to talk with Bibs, their newest drummer. He's the younger member motivating them to play more, start writing and releasing songs again, basically getting them going again. Of course, Rocks blew me away on stage and everyone was going crazy, dancing, slamming, singing along to all the classics: "Migraine Headache," "Combat Zone," "Chaos," "Attitude Problem," etc. Sean from A.V.O. even got up there and did vocals for "Kick Her Out". It was definitely a once in a lifetime show for this spoiled American. And after the show, they didn't act like pretentious rock stars, they were all cool as hell and I hung out with them until we left a few hours later. Seeing the legendary ROCKS was definitely a great experience, and I hope to make it to the Hardcore Superbowl next year to see them again! Hopefully, with the upcoming Loudmouths/Rocks split 7" on 702 records, there'll be more new releases and maybe even an overseas tour! If not, try and make it to Sydney for one of their rare gigs. You can contact Rocks in care of Peter Davie /41104 Willarong Rd. / Cariagbah 2229, NSW / Australia or Bibs / P.O. Box 227/ Camperdown, NSW 1450/ Australia Rocks website: www.geocites.com/ Baja outback'9957' You can probably still get copies of the Combat Zone LP/CD from Kangaroo Records, Middenneg 13, 1098 AA Amsterdam, The Netherlands, and look out for the Rocks/ Loudmouths split 7" out soon on 702 Records, P.O. Box 904, Reno, NV, 89504, U.S.A.

ROCKS

SYDNEY, NSW

YOU'RE SO BORING - CHAOS - KICK HER OUT - MIGRAINE HEADACHE - KAMIKAZE TWIST

hospital food

Salt Lake City is a quickly growing metropolitan area with over one million residents. If you add Provo (to the south), Ogden, and northern communities, you might double that figure. At 6pm the highways are complete L.A-style parking lots packed with roadraging commuters. At 10 p.m. the streets are clear and it's short drive downtown to one of a half dozen venues that could be featuring local or touring punk acts on any given night of the week. Gossip runs high in SLC's large punk community because everyone seems to know everyone. The band that was a-buzz in the summer of 2000 was a pop-punk band named Hospital Food. I heard "They're great!" and "They suck!" several times from different people, but everyone concluded their critiques with "The vocalist is awesome!" After finally hearing their CD I got a chance to let Hospital Food's vocalist/guitarist Luke Watkins talk about the band (members not present: Gentry-drums; Kris-bass; Steve-guitar). Interview by Bob Thompson.

MRR: I'm pretty critical of pop-punk and generally don't listen to much of it. Your band Hospital Food and your cousin's band, the Uninformed, are both firmly in the Epitaph/Fat Records musical style. But both bands have impressed me so much that I am beginning to rethink my view of pop-punk. Is it Salt Lake City? Genetics? Or what is it that makes your bands better than most EpiFat clone bands?

Luke: Genetics? Ahh, I wouldn't just limit us to pop-punk.

MRR: Okay, you are fairly punky.

Luke: Yeah. We like a lot of different punk.

MRR: Still, your melodies are very strong.

Luke: With our songs, we like pop-punk bands, hardcore bands, we like straightforward punk. So we kind of mix it up.

MRR: When I see your band I can't help but think of Social Distortion, but I don't think it is your music.

Luke: The look (laughs). Maybe we look like Social Distortion.

MRR: Wherever I've lived almost every punk I talk to says that their scene sucks and that there's nothing going on in their town. What do you think about punk rock in Utah and are there any bands worth talking about here?

Luke: Yeah, I think so. Especially recently. I don't know if it's because I've gotten into it more lately, or if it's everyone all of a sudden. There's a bunch of bands, the "punkbeat.com" 'zine is pretty awesome. People are just starting to talk to each other instead of staying in their own world, you know. There are bands from Provo, just the whole state. And bands are starting to move on, besides Utah. Maybe it's just getting older, more mature about it, instead of, uh...

MRR: Bitching?

Luke: Yeah.

MRR: When people say, "It's boring!" Really it's that they're boring.

Luke: Yeah. They're sitting around doing nothing.

MRR: You recorded and put out a CD in 1998, but didn't distribute or promote it, and only recently you've began to make it available. What was going on between then and now?

Luke: Umm, I really don't know. Maybe it was lack of motivation. We went through times when our drummer and our old guitarist weren't getting along at all.

MRR: What happened to the old guitarist?

Luke: They got into a fight and he left about the same time we were thinking of kicking him out. We've just been working out the new one since then.

MRR: Two years? That's a pretty long time.

Luke: Ahh, yeah (starting to laugh).

MRR: Where did you guys do the recording?

Luke: At Fast Forward Recording.

MRR: Isn't that run by the two guys who wrote the new Kenny Rogers number one hit?

Luke: (looking at me like I'm crazy) I don't know.

MRR: Just forget it.

Luke: It was cool, I guess. It was our first real recording. It took about three days. I did my voice on different days because my voice went out after a while.

MRR: A lot of old punks associate pop-punk as having nothing to do with punk ethics like doing records yourself, booking shows yourself, and not being out to make money. Does Hospital Food fit that stereotype?

Luke: I'd say, maybe. Or to a certain extent. Actually, a lot of people who come see us live think that about us. But I know a lot of pop-punk bands that are out to have fun and do things themselves.

MRR: Who do you think are best bands going right now?

Luke: I like the Get Up Kids and Alkaline Trio. E.C.O. and Interstate here in Salt Lake.

MRR: 15 or 20 years ago punk was dominated by socio-political lyrical topics. Nowadays relationships and lighter topics make up most of punk rock's lyrical content. Do you think this means punk is getting soft?

Luke: I don't think so because that's still out there. There's plenty of political and anarcho bands.

MRR: Are people tired of hearing about politics?

Luke: I wouldn't say that. I'd say it's like your own punk rock experience, to your own state of mind. At least that's how it is for me.

MRR: Here's a question you might want to skip. You grew up in Southern California but you come from a Mormon family. How does it effect you and are you religious?

Luke: I don't have to skip that. I just have my own religion. I believe in what I believe in. It hasn't effected me in any way. I love Utah, though. In California people seem too cool. People are just cooler here and I don't know if it's a Mormon thing, but people are just more friendly.

MRR: Like people in California will put a knife in your back?

Luke: Yeah, kinda. But not that drastically.

MRR: Like, I rule and to hell with you?

Luke: Everyone is into themselves. Everyone's a badass.

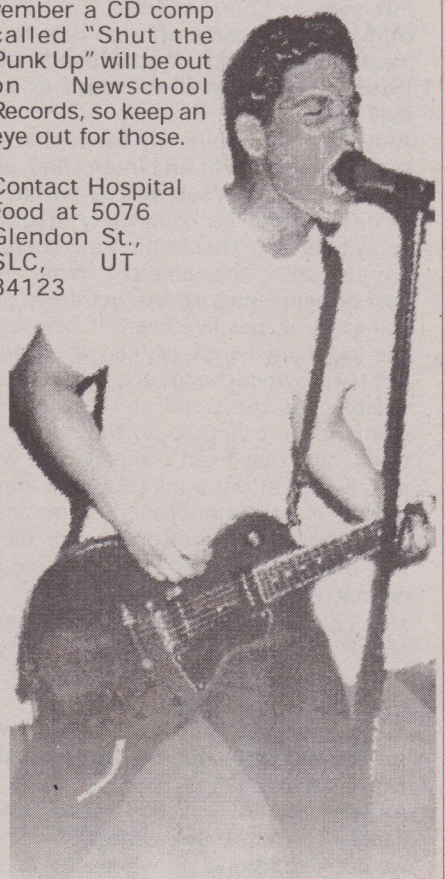
MRR: What will Hospital Food be doing in the future?

Luke: We will start recording and touring, trying to get our name out and promote ourselves.

MRR: You have new songs to record?

Luke: We have 7 or 8 right now and want to do 7 or 8 more. We'd like to do a split CD or a 7". We really want to tour right now. We will be touring in September. I'm setting it up right now. Also, I just wanna say that people can get our CD, "Suburban Zoo" for $5.00 and to look for us on some compilations. There's the "Trouble in the Squirthouse" comp on the Irish label Boss Chief, and a local comp called "Final Round: Punk vs. Ska - Utah's Finest" that we have two songs on. Then in November a CD comp called "Shut the Punk Up" will be out on Newschool Records, so keep an eye out for those.

Contact Hospital Food at 5076 Glendon St., SLC, UT 84123



THE FALSIES

On a hot Tuesday afternoon in late July I went to see some local (Salt Lake City) bands who were opening for an unknown band named the Falsies. My intent was to see the local bands and go home, figuring any band named the Falsies must be ska-punk (or something worse). For whatever reason the Falsies went on second, instead of last, and just completely blew away the 25 or so people who were there. There was another, more expensive, hardcore show going on across town that same night and I doubt those who went to it received as energetic of a performance as what the Falsies gave to us. These guys are truly something special.

The Falsies are
Aaron:guitar and vocals
Jay: bass and vocals
Ken: guitar
Marc: drums.
Interview by Bob Thompson.

MRR: You just came off a 50 date tour, which means you saw a lot of other bands. Do you get jaded or tired from all the music or is it inspiring?

AARON: I get inspired by bands that are doing something different and interesting, but unfortunately, all the sub-genres within the DIY scene seem to be completely stagnated. For every band I see that inspires me, there's 20 that are just doing the same old thing, and it gets kind of depressing. Not to get down on them, I still enjoy it, but I've heard it before. It seems like too many bands, instead of trying to carve out their own niche, go the safe route and play whatever is the trend at the time. Everyone seems to be trying to do the mid-tempo emo thing. Not that I can complain, we were completely typical fast punk rock for a long time.

MARC: It gets monotonous sometimes, but I can definately take inspiration or feed off the vibe of a band with an energy packed live show no matter what the style is.

JAY: I definately get jaded, but I try my best to watch and support every band we play with.

KEN: I didn't get tired of the music. There is nothing I would rather do.

MRR: You guys tour frequently. How do you survive and get over the humps and tolerate each other?

AARON: My life sucks, I want to be on tour so badly I tolerate these assholes. The only times we don't get along are when a lot of shows are getting cancelled and the tour is going badly. Thankfully this last tour went really well, so we got along great.

JAY: We all get along well. I think the constant

joking around helps a lot.
MARC: We're a family.
KEN: We're friends. That's the bottom line. We had our quarrels, but we brushed them off by the next day. In my opinion the best cure for anger is finding a nice soft carpet to sleep on.

MRR: How many copies of your last CD, "Theory + Motion", did you sell while on tour?

AARON: About 350, including trades and stuff.

MRR: When do you plan on touring again?

AARON: There's a possibility of a 3 week tour in January of 2001, but most likely not until the summer of 2001. We've done 7 tours in the last two years, and it has made us all pretty broke, so we're taking a break from touring and each other until the next summer. We're all living in different parts of the country until then. I'm in California, Marc is in Boston, and Jay and Ken live 3 hours from each other.

MRR: In a presidential election year a voting question seems appropriate. Few punks I know vote because Democratic and Republican candidates do not represent their views. Do you guys vote and what issues interest you?

JAY: I'm not registered to vote, and even if I was...look what we have to choose from.
AARON: I don't vote. If I could vote for Jesse Ventura I would. Everyone else in politics is full of shit.
MARC: I vote. I try to find a balance between the two evils. I'm all about the legalization of marijuana. One day music and herb will bring healing to the nation.
KEN: I'm registered. I vote no confidence. But if you think about it we vote everyday, everytime we spend money.

MRR: Is there a difference between East coast and West coast punk crowds?

AARON: The crowds are totally different in every town, there's not really any differences we noticed between east and west. If there is one thing, it seemed like people on the west coast were a little less jaded than on the east coast. I love the small towns, the kids are so much cooler, they're just happy they have a band playing in their town, and they're a lot more into it. In most bigger cities there's just so many bands and shows that the people become jaded.
KEN: I don't think so. But we've been hitting a lot of smaller cities, particularly in central states, where people came out and supported us even though they had never heard of us before. I don't care what city you live in, to me is a beautiful thing.

MRR: There seems to be a lot less violence at most punk shows now than there was 15 years ago. Is it a sign that punks are getting smarter or is it a lack of vitality or just apathy?

AARON: There was a bar fight or mini-riot at our show in Lake Tahoe, California, and it seemed to get started because everyone was really drunk. So maybe people aren't as drunk anymore. Either that or people are starting to realize that many spaces have been shutdown and stopped having shows because of violence, and now they've wisened up. I think punk rock has become a whole lot more mature since the old days.

MRR: Do you feel like Green Day and Nirvana opened a door that drained the life from underground music or just the opposite?

AARON: For most of the younger kids that I met on tour that are at our shows bands like Green Day and Nirvana. They were a gateway into aggressive music, and then eventually into punk rock. So I think that it's at least led many people into the underground scene.
MARC: They established a good fanbase for fast, loud music. I wouldn't say they drained anything.

MRR: Aaron, what is the best release on Dischord Records?

AARON: Fugazi's "In on the Killtaker". Fucking amazing record. If I had to least my ten favorite albums of all-time, that, the Minor Threat discography, and the Embrace CD would all be on there.

MRR: Ken, what one metal album should everyone have a copy of?

KEN: I think Metallica's "Master of Puppets" is and always will be one of the best metal albums of all time. It was one of the albums that inspired me to play guitar, that and "...And Justice for All". These guys were like machines. Another album I still listen to, after 10 years, is Megadeth, "Rust In Peace". They had the perfect combination for a metal band: great riffs, an incredible drummer, and guitar solos all over the place.

MRR: Who doesn't love guitar solos all over the place, huh? Marc, you're going to the Berklee School of Music in Boston. Do you sit around listening to Sam Pilifan and Tim Hagens style science-jazz thinking about doing "mature" music someday?

MARC: I try to search for and study the hard hitting shit with the crazy rhythms, no matter if it's Coltrane, Wu-Tang, Return To Forever, old Metallica, dark step drum and bass, or whatever wild new sound is coming out. A good player should be able to perform at any style or at any tempo at any time.

MRR: Jay, are there any good releases on Victory Records?

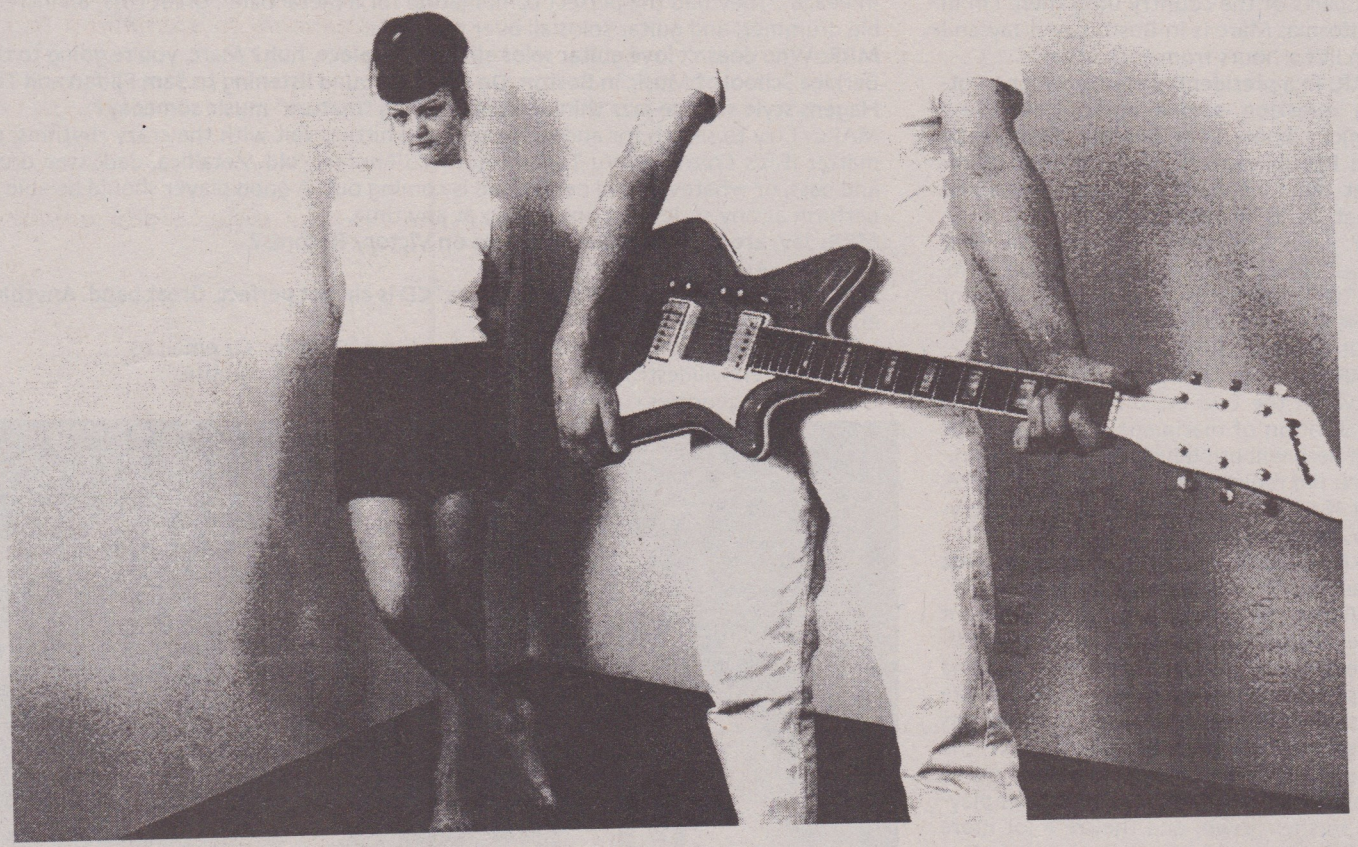
JAY: Grey Area. Either one.

MRR: I totally agree. The "Fanbelt Igebra" CD is almost perfect. Great band. Anything else you guys wanna say?

KEN: Write to us: 9335 Gentle Way, Columbia, MD 21045. Or email us at: computerswilldestroyus@yahoo.com. And there's our website: Http://www.geocities.com/thefalsies.

the falsies

THE WHITE STRIPES



To me, WHITE STRIPES are a primal blues punk duo who deal in unironic and blissfully cathartic songs. Their wide-eyed stripped down approach keep them safe from falling into the many inherent traps of their chosen genre. First thing that grabbed my attention was Jack White's beautiful aching howl of a voice. It's honest, tortured expressiveness can immediately burn away one's daily accumulation of mindfog. He's one mean guitar player as well. And let's not forget their secret weapon, sister Meg White's powerful drumming. Her booming undeniable primitive groove is the perfect complement to Jack's raw guitar melodies. In person they were very approachable and refreshingly focused and unpretentious. This interview took place before the show at Bottom of the Hill primarily with Jack White . Interview by Brian Gathy.

MRR: Not to imply you're derivative, but only that no band can exist in a vacuum, so what sort of tradition do you see yourself as part of?

WS: Well, I don't think there's any such thing as original, so let's see. I listen to a lot of Mississippi delta blues, but I guess it's kind of hard to really do that sort of thing, coming from a white rock and roll standpoint, so I don't think I'm going to try it anymore. Because all those bands like CREAM and the YARDBIRDS, they took care of doing that 30 years ago. As much as I love it and love playing it, I don't want to do it anymore. And I hate being categorized, but I guess everyone does. I like stuff like 40's piano music and Broadway tunes. I also like the STOOGES and that kind of rock and roll. And you know, as much as I can mix them together.

MRR: What attracts you equally to these different kinds of music?

WS: It might sound stupid, but they all have this feeling to them. That has power behind it. Not necessarily loud, electric power, it could even be a slow blues song or a Broadway tune, even something lyricly, like DYLAN lyrics can have so much power behind

them, and they can be so quiet. That's what we strive to achieve.

MRR: Yeah, distortion doesn't equal power.

WS: Exactly. You could talk about garage rock and the first album was not like that, but on the new one we're trying to get a little away from that. The first LP's really angry, you know. This LP we tried to get a little cleaner. Maybe we changed from anger to bitterness (laughter).

MRR: Happens too much as you get older. Do you get at all discouraged with so many reviews just lumping you into categories, like garage rock?

WS: Yeah, or LED ZEPPELIN or ROBERT PLANT. It's hard. Or sometimes I'll get Roky Erikson or Janis Joplin comparisons. You know, I liked LED ZEPPELIN when I was younger and I feel bad for saying this, but I never liked ROBERT PLANT's voice (laughs). It just goes with the vocal range I have. And it's a lot more boring when I sing low than high, a lot less expressive. The new LP has a lot more low singing on it but it's like, no matter what I do, someone will say I sound like this or that. If there was some thing that existed like a completely original band that played, people at the show would be dying to compare it to something, like, Devo or whatever [talk moves to LED ZEPPELIN]. People have tried this before. People have tried to mimic the blues with hard, loud equipment.

MRR: That tends to be the white approach, anyway...

WS: Yeah, but I guess I can just do the best I can. I can't worry about it too much.

MRR: You're both bro and sis, right?

WS: Oh yeah.

MRR: Did you always play together?

WS: No, not at all. She never played anything before. I played drums all through when I was a kid. Then I started playing guitar when I was 16. Then I was in the band, the UPHOLSTERS [Sympathy for the Record Industry just released a 45]. I don't know if you saw that. It was before WHITE STRIPES. It was a 2-piece, too. We had to stop because the drummer couldn't play out anymore. He didn't have time. So, then one day my sis comes up when I'm practicing one time. I said, "OK, sit behind the drums." It sounded really nice. Coming from that UPHOLSTERS thing. That was like a full on drummer, to someone who played so childlike, like Meg does, that was nice.

MRR: It's a very primal style.

WS: Yes, I think so, but it's funny. Now it's like, if anyone comes over to my house to play, like a full on drum solo kind of drummer, comes over and tries to play a WHITE STRIPES song with me, I don't like it. It's just too much. It's like some songs don't need to have bass and some don't need all that drumming. In art, knowing where to stop is so important. I'm still learning. I'll see some bands that'll start out with drums, then they'll add bass. Then they should probably stop (laughs) most times. But then they get another guitar and keyboard player, etc. Then you're like, 24, 36 tracks, and you can keep going and going and going. It's scary. I mean, Mondrian's paintings. How simple they are compared to things these days. He just captured simplicity in them. That whole distilled movement that we named our new LP after. I really like that idea because they took it to another other level. The movement only used vertical/horizontal lines and primary colors. And squares, a lot of squares. They took that movement to such a level of simplicity that they had to stop. They couldn't take it any further. That's awesome... it's like I wrote about on the liner notes for the new album, when we're writing songs, sometimes it gets too simple. There's nothing there to hold onto. But it's a 50/50 thing. You should try to be playing for other people as well as just doing it for yourself.

MRR: You'd be lying if you didn't acknowledge that you would like to communicate to something to an audience with your music.

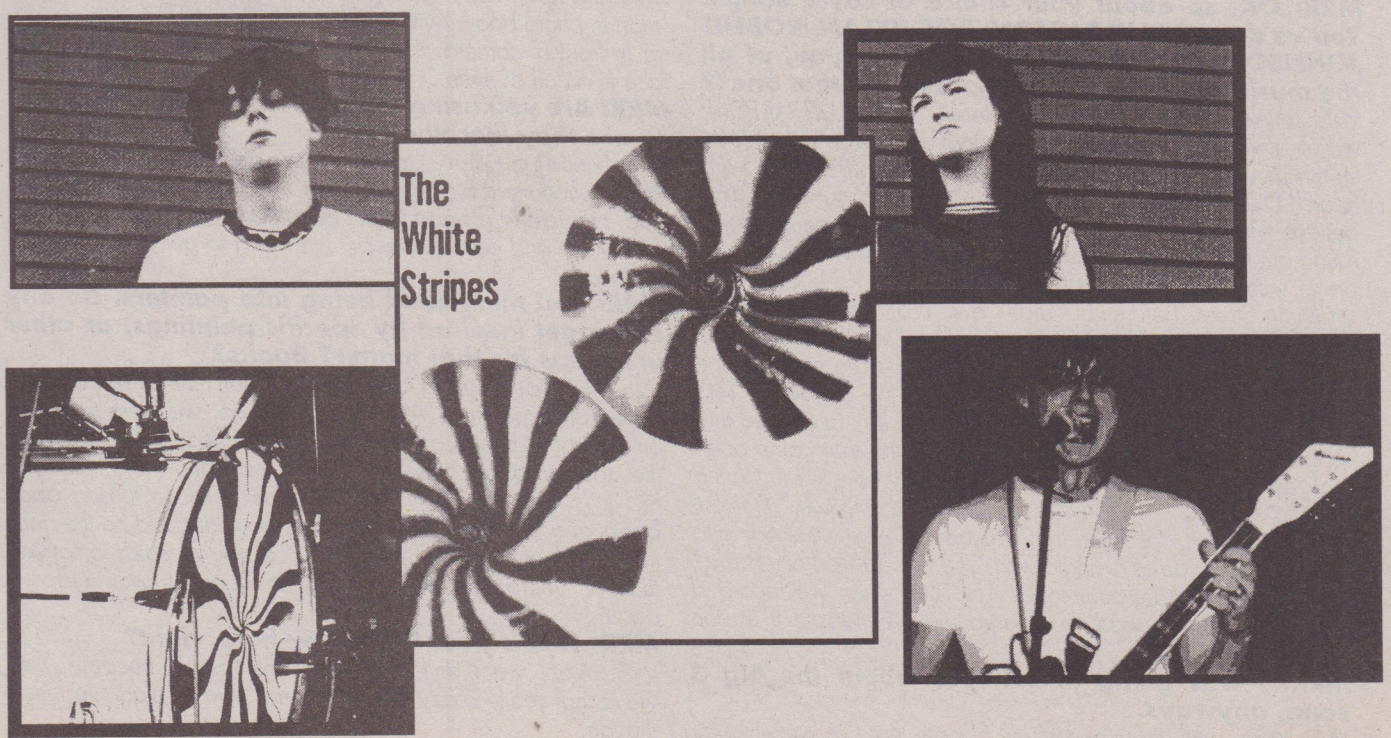
WS: Yeah, it's like, if you could write the greatest song in the world but no one could hear it. What's the point of that? It's funny because you try to get so simple, but you get to the point where you have to build it up just a little, and you finally have to say "ok, the song's finished."

MRR: Have you ever had the urge to add anything else to the stew, though?

WS: Yeah, like in our new LP there's a couple tracks where I added piano and acoustic tracks on top of it. I think that was too much (laughs). Now listening, it's too much. I guess I was testing the water, seeing how much we could build this up. If that's the sort of growth of the band, if it can get to that point (laughs). I guess not, though. I don't know if we'll stay the course or what.

MRR: Then you just have to be careful not to be AC/DC.

WS: That's true. I didn't really want to make the same LP twice. It's hard (talk moves on to the distinct lp and live aesthetic). You know, I was really conscious of the fact that when a bad goes up on



stage, in like street clothes they're making a conscious decision to wear that on stage, but there is a visual aspect to a show. People are watching. You could compare that the way we wear white and red peppermint candy as a symbol of the band. It's the same if you choose to blast blue lighting on the band or anything, it all affects how you feel when you watch a band, like if you just turned up the lights at the bar and down at the stage that affects your perception of a band. You know, now there's bands dressing up as cowboys bands dressing up as lounge acts (sighs). And if we had to make a choice, I wanted it to be something simple like that. Something where someone could see a cover and say, "oh, that's a WHITE STRIPES record" right away, I mean, I won't go dressing up as a chicken just to get

MRR: It's an interesting twist on the whole car song subgenre.

WS: I just can't stand cars. I think they are the worst money pits and killing machines of all time. Every car I've ever had has broken down, like, every week (points to 2 rings and bracelet). These are hose clamps from a car engine. I wear them as a symbol. I wanted to organize an anti-automotive festival in Detroit, but it never came together. It's such a farce. The companies are so tied in with the oil companies. For God's sake, we have wars over the oil to put gas in our cars.

MRR: I know how fucking monotonous touring can be, since most of the time is driving and sitting around clubs waiting for soundcheck. How do you pass the time?

people's attention.

MRR: OK, that makes sense.

WS: Yeah, and we could go out and play in our street clothes under the ... that we're "being real" but you know, it's still an image.

MRR: OK, so about your choice of cover songs. You've done DOLLY PARTON, BOB DYLAN, ROBERT JOHNSON, etc. What is it that moves you, of all the music you listen to, to say, "Let's do that one"?

WS: Well, for instance, with "Jolene" by DOLLY PARTON, we've always loved country music. We wanted to do a country single with Dolly on one side and Loretta on the other. I first heard DOLLY PARTON a couple years ago, and couldn't believe what a good thing she had going at one point. Then I found out later that other bands had already covered that song. Same with "Stop Breaking Down." You know, I'd heard "Exile on Main Street" before, but didn't own it and so had actually never heard the Rolling Stones version of "Stop" (laughs) until after our LP came out. Even on our 1st EP we did our Marlene Dietrich song "Look Me Over Closely" on the B side of "Let's Shake Hands." I had just bought the LP on a lark and loved that song. A cool 30's Broadway type thing. After that came out, I realized someone on Sympathy had already covered it. Going back to ROBERT JOHNSON's "Stop Breaking Down," the reason we originally recorded that was because we were going to put it on the B-side of a single with "The Big 3 Killed My Baby," make it a whole anti-automotive 45. Then when we recorded it, it came out so good we figured we'd better put it on the album.

MRR: I was going to ask you about the Big 3 song, anyways.

WS: Yeah, well, that's one of my favorite that I've written.

WS: It's hard, because Meg doesn't like to joke around much. I like to all the time (laughs) so there's that. We read, listen to music. We just got a cd thing for the van. We brought something like 200 cd's with us. We listen to music a lot. I write. I've been trying to work at a new way of writing. Working with .:. like, let's see... "man in photo booth, with a mirror in front of him, holding a mirror in front of camera, the photos fall out of the slot and god's face is on all of them."

MRR: Are you using these as inspirations for lyrics or are they literally lyrics?

WS: [kinda] to get me started. Here's another one "a boy's pillow is uncomfortable, he opens it up and sees his mom and dad. He yells at his dad to get out of there. Smiles at mom, tips it back up and goes to sleep." I'm trying to get a new way of writing.

MRR: you mentioned being into painters. Do any songs get inspired by specific paintings, or other art forms for that matter? Books?

WS: No, that's a good idea, but no, I don't think I've done any based on a painting. As far as books go, we have that song on the last LP based on "Old Man in the Sea" by Hemingway. (he goes on about how he loves 'of mice and men," how perfect it is in its simplicity, etc. Then he goes on talking about books and film when he happens upon what could be the defining creed of WHITE STRIPES: Once you've said something, that's it. There's no need, to go on about it over and over again.)

MRR: This is your first show here, right?

WS: Yeah, we didn't come after the first LP, because, well, we're not really crazy about touring. We're glad we came, though.

9 SHOCKS TERROR

Nine Shocks Terror are one of the best live bands I've ever seen. Combining the power of mid to late '80s Japanese and Italian punk with the snot nosed, don't give a fuck attitude of early L.A, bands like the Germs and Black Flack (circa Chavo) they have taken the midwest by storm with their over the top live shows- filled wtih raging thrashing youth and more foreign objects thrown in the ring than a ECW wrestling match. I sat down with them at the local 24 hour pizza shop after they played my going away party i n Columbus, Ohio to discuss the transition fromH100's to NIne Shocks, Chuck Berry and classic rock.
Interview and photos by Michael Thorn.

MRR: Names and Shit-

Wedge: I am Wedge, I am the drummer, I am 30, I am fat.

Tony: Tony Erba, 32, in league with Satan...

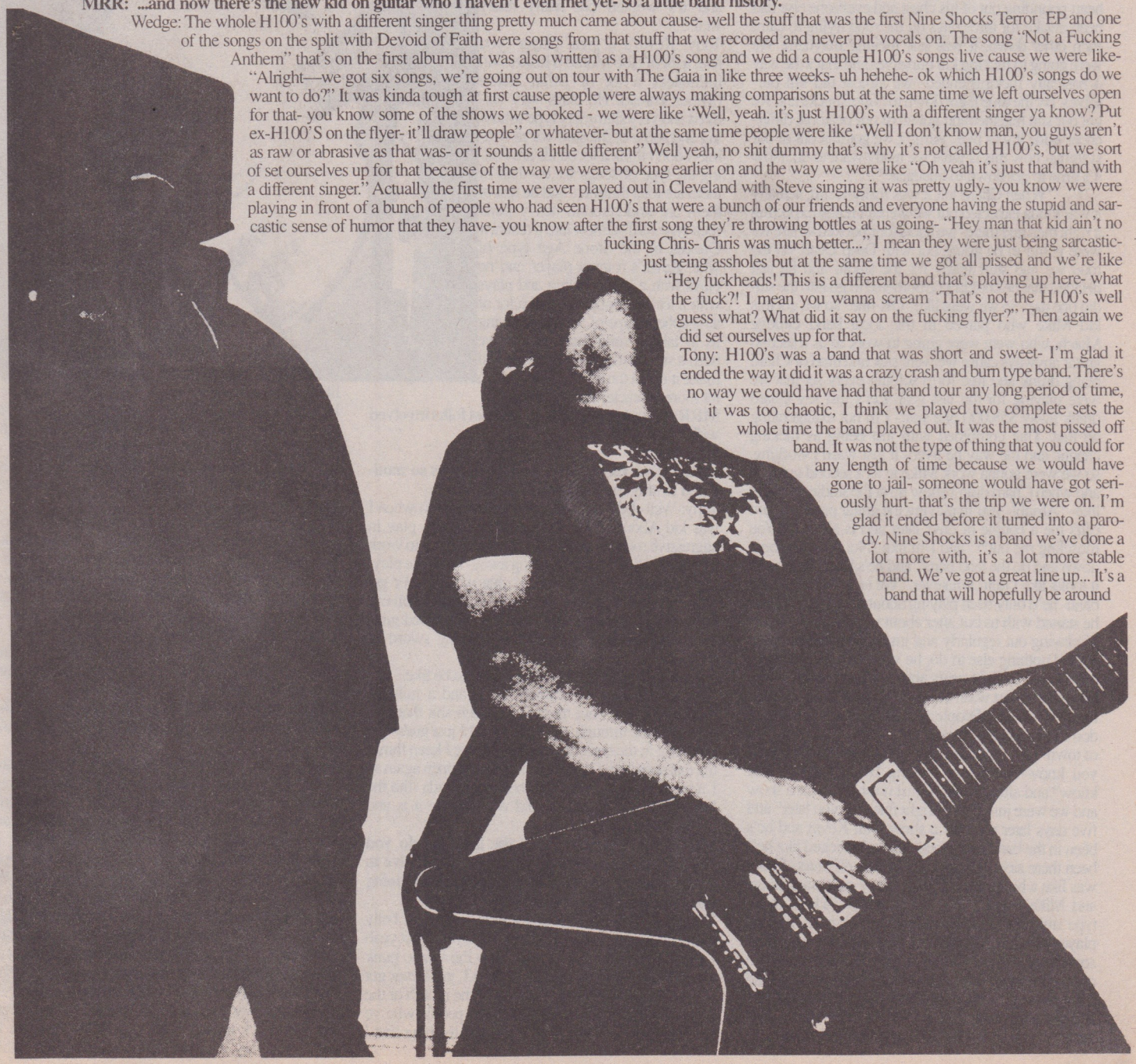
MRR: For a long time people just thought of you guys as theH100's with Steve singing instead of Chris- so I'd like you guys to talk about the transition fromH100's to Nine Shocks Terror and also I know you guys have gone through some member changes since the first time I saw you play. First there was Chard—and then the kid with gold chains...

Tony: HaHa. You mean fucking Kool Moe Dee...

MRR: ...and now there's the new kid on guitar who I haven't even met yet- so a little band history.

Wedge: The whole H100's with a different singer thing pretty much came about cause- well the stuff that was the first Nine Shocks Terror EP and one of the songs on the split with Devoid of Faith were songs from that stuff that we recorded and never put vocals on. The song "Not a Fucking Anthem" that's on the first album that was also written as a H100's song and we did a couple H100's songs live cause we were like- "Alright—we got six songs, we're going out on tour with The Gaia in like three weeks- uh hehehe- ok which H100's songs do we want to do?" It was kinda tough at first cause people were always making comparisons but at the same time we left ourselves open for that- you know some of the shows we booked - we were like "Well, yeah. it's just H100's with a different singer ya know? Put ex-H100'S on the flyer- it'll draw people" or whatever- but at the same time people were like "Well I don't know man, you guys aren't as raw or abrasive as that was- or it sounds a little different" Well yeah, no shit dummy that's why it's not called H100's, but we sort of set ourselves up for that because of the way we were booking earlier on and the way we were like "Oh yeah it's just that band with a different singer." Actually the first time we ever played out in Cleveland with Steve singing it was pretty ugly- you know we were playing in front of a bunch of people who had seen H100's that were a bunch of our friends and everyone having the stupid and sarcastic sense of humor that they have- you know after the first song they're throwing bottles at us going- "Hey man that kid ain't no fucking Chris- Chris was much better..." I mean they were just being sarcastic- just being assholes but at the same time we got all pissed and we're like "Hey fuckheads! This is a different band that's playing up here- what the fuck?! I mean you wanna scream 'That's not the H100's well guess what? What did it say on the fucking flyer?" Then again we did set ourselves up for that.

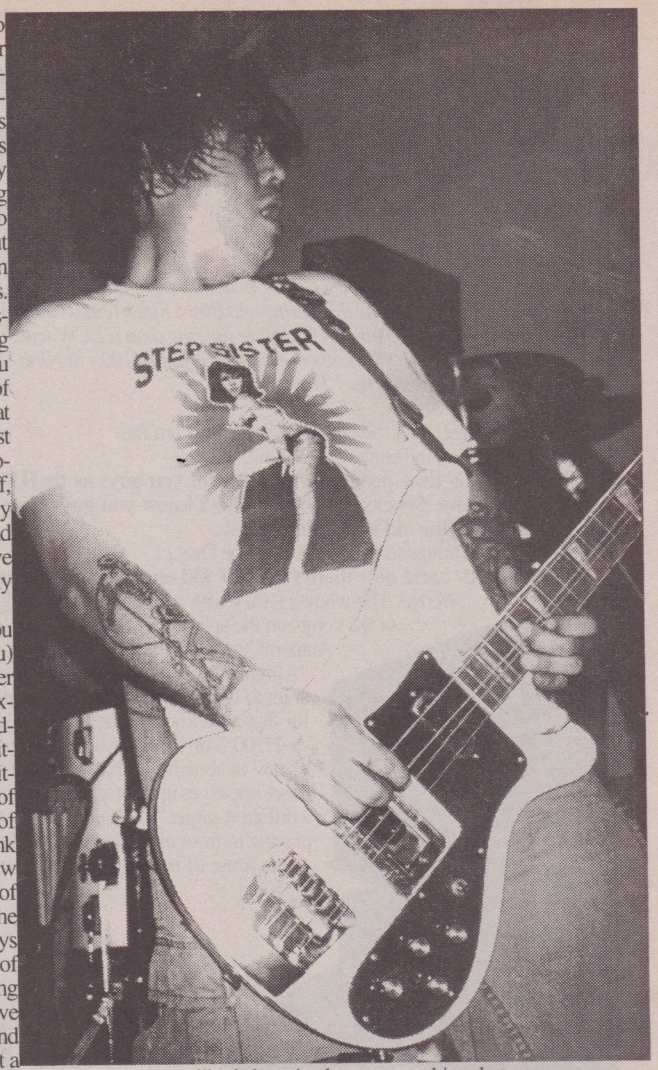
Tony: H100's was a band that was short and sweet- I'm glad it ended the way it did it was a crazy crash and burn type band. There's no way we could have had that band tour any long period of time, it was too chaotic, I think we played two complete sets the whole time the band played out. It was the most pissed off band. It was not the type of thing that you could for any length of time because we would have gone to jail- someone would have got seriously hurt- that's the trip we were on. I'm glad it ended before it turned into a parody. Nine Shocks is a band we've done a lot more with, it's a lot more stable band. We've got a great line up... It's a band that will hopefully be around



for years to come... we can just do a lot more musically and a lot more lyrically... H100's was designed for maximum kill count and Nine Shocks Terror- it's a different vibe, a different attitude, a different approach to both bands- and that's the main difference...

Wedge: Yeah adding onto that the wholeH100's thing was kinda like the way I look at it was it was sorta like primal scream therapy for us cause Tony hadn't gotten over all the stuff with the guys from Face Value and me and Chard had come from a pretty interesting history of a band called Gag Reflex that nobody has really heard of but there was a lot stress and a lot of tensions over that band breaking up and Chris was just fucked with way too fucking long and way too fucking harshly and the fucking shit that was coming out of him and the rage that was coming out of him... you know there was a couple of times where on the ways to the shows we had to fucking seriously contemplate going to hospitals because he'd be freaking out in the back of the van- with his face all smashed up from the night before- drinking a bunch of cough syrup and smoking angel dust unexpectantly. You could see his heart pounding out of his chest and everyone else had been awake for three days on the road trying to calm each other down. It was just fucking mayhem. We were going to fucking kill ourselves and that's the way it basically fucking ended- we almost did kill ourselves. By the time it got down to Nine Shocks and we got our shit together and got all of our personal differences aside it was like "Alright we got that out of our systems- now this is what we really want to do. Now it's time to get down to business."

When Chard left it was really weird, actually it was kinda expected but we weren't really expecting it right then and there- we had a tour booked where we were going to be going out with Drop Dead on the road we had stuff ready for the studio and he just decided that he couldn't be bothered to go into the studio one day- so we were like "OK fine" so we got this kid Mike who played in this local band Grudge Match, who were were going to work in as a second guitar anyways cause we were sick and tired of Chard being drunk and free form soloing every set that we were playing for the last year. Let's just say Chard drank away $58,000 one year- I'm not exaggerating on that. That combined with just being as fucking chaotic and the way he lived- it just wasn't working, so we were gonna work Mike in as a second guitarist and when Chard didn't show up at the studio we were like- "Alright- you're playing the guitar parts." Chard calls me a couple of days later and is all like: "You muscling me out?!" and I'm like "No, you can come down and do the lead parts" and he's like "Yeah well, it looks like I quit- whatever." We took Mike into the band- he'd only been playing about six months before he started with us but after about two or three months of playing out regularly and just playing guitar cause he had nothing else to do, he was fucking phenomenal. He put us light years ahead we were at the time, but his head just wasn't into it- he was all about: "Hey I play in a band. People should be catering to me, I don't have to carry equipment- aww I hate going out of town- how come we don't get a hotel room?" Well you know- we're not fucking Black Sabbath you know? and after awhile he just no showed for a show and we were just like:"Alright fine. See you later" and five days later we play a show with Kevin and he's been in the band ever since- and he's clicked like he's been there since day one. His style's different- Chard was like a bastardized Chuck Berry on a crack binge and Mike's was really technical new school metal type stuff but he definitely had a rock base- his dad played in a bunch of old rock bands in Cleveland- and sorta taught him a couple of licks, plus he sat down one night when we were on tour with Boulder and made those guys show him three or four different riffs and those guys are pure rock right there- that helped his playing a lot too but his but he just didn't have his head into it. I really don't know too much about Kevin's background or where he comes from in guitar playing but he's got a- instead of a bombastic in your face pure rock style, it's more of a... like the way he plays solos instead of throwing as many notes as possible into what he's doing he's almost just trying- with trying to sound foofy or anything like that- but he's almost trying to put like an atmosphere to it the way he plays. With a lot of harmonics and tones- and a lot of what he's been writing too is like- knowing the kid you wouldn't expect him to write some of the absolute blazing thrash stuff that he's been writing. You know just from a lot of the stuff he listens to- more mellower melodic type stuff, but you know he clicks really really well and he's got the same sick and sarcastic sense of humor that we have and it's worked out really really well...



Tony: Kevin's a great player- you hear a lot of Bob Mould (Husker Du) influences a lot of Brian Baker (Minor Threat). He plays very textured and very shimmery type sounding and some of the stuff we're writing- I don't think a lot bands are writing the type of songs we do- half of them are total thrashers and he rest of them are underground heavy punk rock type stuff- almost like a real raw Queens of the Stone Age type of vibe. Kevin's a great player and he plays with a lot of feeling and plays with a lot of complexity and a lot of atmospheric type of feeling allowing us to take a song that would have been a simple thrash song before and make it into a thrash song that's got a lot more character and flavor to it...

MRR: You guys are older than most folks involved with punk stuff-

Both: (laugh)

MRR: It's a fact... What keeps you guys so motivated to stay involved with punk?

Tony: Well- I dunno... all i ever wanted to do when I was kid About 12-13 years old was just to play in aggressive rock bands and try to avoid having to work for a living. So I'm still slogging away- I just like playing aggressive raunchy music, that won't never get played on the radio and plus we have undertaken our mission to slaughter all the crummy crap assed gimmicky bands out there with our mighty sword of rock...

Wedge: I sorta remember what it used to be like... hey its nice that there's a million bands and a millions records out now- but there is so much shit that you have to wade through and I guess that I just guess got this thing in the back of my mind where I keep thinking that something incredible's gonna happen again so I may as well stick around- besides I kinda like the lifestyle. If that sounds stupid well maybe it is and that's just me, oh well.

MRR: You mention liking the lifestyle- do you view this as some sort of legitimate alternative to mainstream life- I mean do you see yourself doing this even like 20 years from now?

Wedge: I think I'd look pretty silly with a pot belly going bald with a a bad mohawk in 20 years, but yeah I guess I do, I mean I've been into the whole punk rock lifestyle since I was like 12 or 13, just never got out of it no matter what the bands of the month or the politics of the month were and all the people who've come and gone. There was always something that i liked about it, always something that gave me energy, kicked me in the ass. You know the basic ideas- you know all the stupid cliched shit of "fuck the system," "create your own life" or whatever. Regardless of how much I might get jaded- I don't kiss anyone's ass, I live my life on my own terms. If that's punk rock- yeah. If its not- oh well.

Tony: Well, I'm sure when I'm fucking 50 years old I'll still be slogging it out in some scummy fucking basement playing fucking rock. There's nothing better than playing aggressive, catchy, ballsy, abrasive fucking rock and roll and that's all I want to do. That's all I've ever wanted to do. No reason to stop now- as long as there are people who like our band- want us to play we'll fucking keep playing. When this band eventually breaks up, I'll move to another state and start another band. Why the hell not?

MRR: But why stick to punk- why keep it on a D.I.Y. punk level as opposed to trying to "make it":

Tony: 'Cause that whole thing is fucking full of shit. When Face Value started getting on a bigger level I started to see more and more how fucking ridiculous it is- with agents and fucking managers and this and that. I want nothing to with that. I'd rather do it all myself and just control my own destiny. The trends and the climates of the music scene change from day to day- you'd have to be a hole thinking that you're gonna fucking have any sort of longevity in todays rock and roll market if you're looking to be big. Right now the fucking Papa Roach's and bands like that are getting played on some radio stations and they're popular with todays youth... but the winds of change will blow that away. You can blink and that'll be over and we'll be back to bad synth pop of the 80's. So I'd rather just stay with something concrete. The ethics

ular with todays youth... but the winds of change will blow that away. You can blink and that'll be over and we'll be back to bad synth pop of the 80's. So I'd rather just stay with something concrete. The ethics and ideas I know. It's all I really know how to do and have no reason to change. I won't ever cow-tow to any current trend or sound. I just wanna play fucking ballsy, bombastic, aggressive underground fucking rock and roll. The last bastion of true fucking American underground rock and roll is D.I.Y. punk rock. So I see no reason to leave. I have no problem playing to more people- no problem making some money at gigs.. but its gotta be on my terms. I have no fantasies about getting rich off doing this, that's why I keep a day job to keep my music as fucking pure as it can be....

Wedge: All cracking on synth-pop aside- there's a lot of other styles of music I'm into; a lot of old prog-rock, early new wave and Goth and things like that- its like yeah I can play that stuff but at the same time that whole scene is fucked. Everyone thinks because they can pick up guitar and can noodle something really cool and they can play some crazy off-time rhythm that there supposed to be some kind of prima-donna. You know people should be kissing the ground they walk upon- fuck that. I don't think that there should be a barrier between who's on stage and who's in the audience. When we go to shows, we're out there watching the bands we wanna see- those people in turn are usually watching us... I mean there's other stuff we can play, but I've seen what goes on in those scenes and I have friends who plays in those kinds of bands and get into it and its just so fucking jaded- there's no real energy and there's no real emotion in it cause it gets sucked out with the business end of- "Oh we have to have agents, we have to have promoters... we have to have this such and such money or we're not going to step on stage and we gotta get paid before that..." I mean fuck that. Yeah you do have to get paid, you have to survive when you're on the road, but at the same time it doesn't take $30 tickets and fucking agents, promoters and security agents. Five, six, seven bucks at the door with 50-60 kids there as long as a percentage of it's going to the bands to get'em to the next show, or pay for a van that blows up on the side of the road. I mean i ain't got no problem with that and for some reason or another a whole lifestyle has popped up around it and a lot of the ideas and the people associated with it are a lot of the people I've always thought of.... we all sorta think on the same wave length... I guess as long as I feel comfortable with that and I don't feel too alienated I'm not going anywhere...

MRR: That's one thing I've picked up from you guys from hanging out is that you guys are into more just straight up rock- which is really apparent in your songs- what sort of other stuff besides hardcore/punk helps you create what you do...

Tony: Well a lot of obscure early 70's hard rock- stuff like Hawkwind, Uriah Heap, Pink Faries, BTO, Stars, UFO, Lucifer's Friend, Blue Cheer, Alice Cooper Band- the 70's were a great era in so much as that inventive, creative, no holds barred guitar rock just ruled the roost, and that will never happen again. Of course it exploded into excesses and a sort of parody of itself, but if kids can get passed the whole "That's not cool to like that stuff" they'd fucking discover some very very intense records. I just love meaty ballsy kick ass riff rock- that's not a joke. To me all the classic early hardcore punk bands- the first generation- they grew up listening to that and that's why their records sound so good, so kick ass, so creative. Now you got bands that are like eighth generation fans- it's so diluted and watered down from its original influences- those kids have never even heard one of them records, and they wouldn't even know where to start. That's why it sounds like a Xerox of a Xerox of a Xerox. After awhile there's just no meat or substance to it...

Wedge: Yeah well you know like some e other really killer bands are like Sir Lord Baltimore, Dust- I even listen to a lot of like prog rock / art rock stuff like early Yes, early Genesis, King Krimson, Roxy Music- stuff like that and I'm sure a lot of people are turning their noses up going like "Aggh! I'm gonna chuck their records out!" but I was really young hearing that stuff and once you get passed the pompousness and the bombastness of some of the stuff there's some really powerful stuff going on there- and some really catchy heavy riffs that're going down. It's like some of the songs I've written for this band I've lifted riffs from old reggae dub twelve inches I have or rip off a Black Oak Arkansas riff or something like that... We're not afraid to rip a riff off that, change a few notes and change the tempo... I mostly listen to a lot of prog rock, a lot of art rock stuff and I know I'm gonna get beat up for saying that but... I can't help it- one of these day I'll show you my collection of Genesis bootlegs...

TONY: We especially have a passion for early UFO, Budgie, Thin Lizzy, Grand Funk Railroad, Mountain, of course Black Sabbath goes without mentioning, The Five, early Bob Seager System, all early Detroit rock and roll- that shit was just challenging- it was creative- it really just fucking knocked your balls in the dirt. It was the basis for all the aggressive punk explosion that happened with all the first wave of punk bands.

MRR: Do you think that where you grew up has a lot to do with the music you are into now? I mean growing up in Toledo, OH that sort of 70's riff rock was all you were ever exposed to-

Tony: I think it definitely has something to with where we grew up- at one point Cleveland had a radio station WMMS and in the 70's it was the best radio station in the country. They played album cuts and went very deep into album cuts- play a lot of stuff- I mean they'd play a ten minute long Pat Travers cut and then play something off the first Elvis Costello LP. It was a very eclectic station and that shaped a lot of the creativity and a a lot of the influences that we have. Just that whole scene- every fucking band who was anyone- underground, big whatever- they all played Cleveland at one time. It couldn't help rubbing off on us.

Wedge: Another thing we lucked out with in Cleveland in the early 80's all the college stations in Cleveland were really really vehement in that they wouldn't play anything that was programed on one of the more commercial stations and I mean there are some towns that have community stations that might play something sort of obscure and then whatever the CMJ (College Music Journal) sends'em, but in the early 80's there were like five radio stations in Cleveland you could pick up 30 miles in any direction where, I mean it was just weirdoes that had incredible record collections that were just popping up playing whatever. Most of it was free form, so you'd hear like DRI or Rattus or something like that. Then they'd like slip in a Black Sabbath bootleg or a Yes demo or something like that- I guess it does make the connection hearing the stuff together. I mean you hear a slow part in a totally raging thrash song and five minutes later the guy's dropping on a Curved Air record- and you hear almost the exact same riff- albeit totally fucked up with like keyboards and operatic singing over top of it. Of course you had to sit through crap like General Giant, but afterwards you get to hear like DIischarge or something. There were like five radio stations doing that up until the mid 80's. There's still a couple that are pretty good, WRUW still does stuff like that, WCSB does- but the other stations just play whatever the flavor of the month is or whatever CMJ sends them.... it's kinda depressing now- but if you click around you can still find good stuff. It might have something to do with some of what's coming out of Cleveland cause there's a lot of younger kids who are getting into it, who hear that kind of stuff and have a respect for it- even if they don't even like it...

MRR: Cleveland has a long history of producing a lot of really good bands- why do you think that is? I mean do you think it's cause it's some fucked up rust belt town in the Midwest or what?

Tony: Yeah that's a pretty good analogy- I mean at least back in the day it was a dirty industrial town and people just found solace in rock and roll. It really fit- and while other towns have gone through

phases- a big indie rock thing, rap infusion, a big rave thing- or some other kinda trend or gimmick- Cleveland has always been about rock and roll. Just something in the water that's been passed on from generation to generation- that's just how it is. I don't care how they paint the city up or how many god damn ball parks they build for fucking yuppies who come down and play urban for the weekend, Cleveland will always be a gritty, underdog city with a defeatist attitude and it manifests itself in a bunch of fucking pissed off latch-key kids from the suburbs making a fucking god awful racket and I don't see that ever changing...

Wedge: Yeah I guess its got something to do with the fact that its a joke of a fucking city and so no one there really takes anything seriously but at the same time no one- its not like "Aww we're a bunch of tough guys were not gonna put up with that" its nothing like that. People are sick and tired of taking all the shit from being in that fucking town- and the just look for an outlet for their fucking aggression and its just goes fucking haywire. Three members of the band actually live in the city right now but none of us are actually from the city of Cleveland. We all grew up in the areas around the town- it's a weird place. I guess you gotta be there for awhile to understand what's going on- its just got a really weird vibe. I guess that comes off in a lot of punk bands that come out of there just totally over the top. Just energy abounding; a lot of anger and frustration from being from a no-where dead end town that everyone on the fucking planet makes fun.

MRR: You guys a reputation for some pretty chaotic, anything can fucking happen shows- what do you think helps creates that element...

Tony: Well, I'm flattered by the response that we get. I think its cause kids realize that we just don't give a fuck- we're sincere and we just don't know any other way to live or to play. Kids pick up on it that we're not fucking around, we're not joking around- we're not a goof band or a gimmick band. We're just very honest people- we're playing just to entertain ourselves not entertain anyone else. Kids know its a challenge when they come to our gigs- they know its a challenge and they better hop to. Kids pick up on that, and at the same time its not a destructive bad evil type of thing... it's a very happy shit eating grin thing- kids fucking jumping off the drums, the amps, high fiveing each other, girls 'n gays n' every kind of freak and outcast getting down ya know? That's what I've always wanted, every kinda freak, miscreant to fucking go off. It just started in the last couple of years, it just took off- we're like the token band where like we'll play these shows where there's a lot of political bands, a lot of emo bands- and kids will like, sit politely and clap and have a nice response and then we play and the kids will just fucking go apeshit... It's like we're the token band where you're allowed to do that but hey I don't mind being a token in that respect...

Wedge: Not to try to sound egotistical or like we got a big head or anything but i think that some of it has to do with musical aspect that we got going on I mean there's a ton of bands out there and a lot of the bands are really good but 60-70% of the bands you see playing around- you know they picked up a couple records a few weeks ago and said "oh yeah we can sound like this" and don't really have too much emotion or too much soul in what they're doing... a lot of us we don't just listen to hardcore/punk like a lot of people who are like "oh that's all I can listen too- I can't buy anything on a major label." Well you know, just because something is on a major label doesn't necessarily mean its bad- I mean there's a lot of really good older music out there that's like really heavy and really aggressive, being in to a lot of that probably adds some of that into what we're doing- just helps with the energy level- and the connection: I guess its just makes it a little more catchier- plus Steve's lyrics- I don't wanna talk for him, since he's not here- his lyrics aren't exactly "Stop doing this! you better do that! this is right! this is wrong!" You know? It's more like random observations that are come'n out and a lot of it sounds like nonsense, but at the same time there's a few lines thrown in here or there that are getting his point across. For some reason or another its gets people pissed off to the point where they wanna start throwing bottles and throwing chairs at us- don't bother me none. I mean I've been hit in the head with two by fours, chairs, bottles while we're playing- just keep right the fuck on playing- I've had my drum set smashed in front of me. Hey if the energy level is going there and the kids are still going- I've got a drum still in front of me I'm gonna keep beat'n on it keeping it up...

MRR: Tony you talked about wanting every kind of freak to come out and see you guys- but it seems like a lot of kids at shows are the same sort of kids that used to kick the shit out of freaks in high school- and the freak element is way down... why do you think that is? Does it even matter? What role does the commercialization of punk have to do with it all?

Tony: In Cleveland it's a good mix- a lot of older people, a lot of younger people- all kinds of different people. Other places its young kids who just happen to chance it by going to a punk gig, you know 85% of them won't be there when the next season rolls around- we'll take what we can get. We'll play to whoever wants to come see us- but you know I wish it was more eclectic, cause it is very cookie cutter, and to be perfectly honest with you I don't relate to 90% of the audience that comes to see our band, they're just too into the microcosm of the scene- I don't know a lot of the newer bands, they're very fashion conscious- I'm not slagging, by any means, the people who come see our band but it is hard playing gigs when really I wouldn't know what to say to most of the people who come to our shows. I try to get by without coming off as being a rock star, being aloof- its just I don't have much in common with them. It's like I'm a lifer and they're someone at the gig and hopefully over the years our paths will keep crossing but I fear that they won't. They kinda chanced onto something, they'll be here for awhile and then they'll be gone. I can't expect everyone to be lifers, like us, but its hard to say. The commercialization of punk is like a blessing and a curse. On one hand, the shows have been pretty well attended- you know everyone's gotta start somewhere. A kid hears fucking KORN or whatever and gets sick of that and does some digging, some discovering
and turns on to some more music with substance- that's how you get further into punk- further into the underground and cool music. You can't expect everyone coming to the gig to be into Ohlo Secto from the get go... It's definitely rough when you can't relate to the audience- and my main bitch is how kids bitch about the show "...better be $4 and a can of food or else I'm not going" these same kids have all the luxuries and all the trappings- I mean its hard to get people to come to the gigs now, cause back in the day there was nothing else to do- live music was so important- so vital and was such a fucking awesome thing to go see and now with the internet, fucking video games- with all the fucking escape tools that they have at their disposal now... kids can't be bothered to come out and see live bands anymore... its too much work... you know... they can sit home, go to a rave, listen to pre-recorded music and pay out the ass for something with no soul and do some drugs. They can sit home and surf on the internet and download mp3's: it's too much work for kids to go out and discover live bands. Everything is handed to them. The toys and the escapism routes that the kids have today are really making it tough to be a band that draws worth a fuck...

Wedge: Yeah I think I know what you're saying with like kids getting into it cause its a bit more commercialized and its like a bunch of people you never want-

ed to associate with in the first place- I feel the same way. It's like when that whole crossover thing started when all these dipshit fucking meathead metalheads started running around and every band was like "Oh we gotta start throwing in some metal riffs and some blazing leads." As far as the true underground hardcore punk goes, and people I don't want to associate with- you know they'd come to a show see us or Puncture Wound or Cider or something like that and they'd high tail it the fuck out of there and stay the fuck away from it. They'd get a taste of what's going and be like "I can't dance to this, they're not singing about girls." Well of course not this is punk rock, you know? This isn't something you go pick up at Best Buy and fucking listen to on your local alternative station. I mean it's like there's always gonna be new people coming in everyday- its not like its a exclusive club where you gotta like show your fucking card at the door- but at the same time people I never wanted to associate with- I see them at shows and I just fucking avoid them. Luckily they just eventually go away cause they're either not accepted or they're just like "Wow I'm not really into this at all" which is fine with me- I mean they can stay the fuck out of my world, I stay the fuck out of theirs...

MRR: Chuck Berry or Little Richard?

Wedge: I'd have to say a tie. Chuck Berry is the king of rock and roll, but Little Richard- any guy that puts out a record called *Little RIchards 17 Grooviest Hits* I mean come on how can you go wrong with that... I mean besides he looked like a girl which proves that you got to do a little gender bending to rock hard... I mean come on, he's proof of that...

Tony: Chuck Berry without a doubt, although Little Richard had a lot going for him, like before his gigs- he'd have his girlfriend fuck Buddy Holly while he sat in the corner and jacked off- that to me- I mean you talk about motivation for a gig. Chuck Berry- man the guys a legend from installing his peeping tom cameras in the women's restroom in the restaurants he owned in St. Louis to fucking having Cheap Trick as his back up band playing in the Terminal Tower bus station in Cleveland and he wouldn't teach them any of the songs but was just like "When I tap my foot, you do the change" and like the guy fucking taps his foot every second of the song. Then of course the classic Chuck Berry cinema moment, where Chuck brings his white girlfriend into the bathtub and pisses all over her face and makes her drink his piss while he's farting the whole time- and the guys fucking 65 years old doing this shit! I dream about being able to do that in my 30's, the man's all class...

Wedge: That is one of the finest videos I've ever seen- not to mention there's a scene in *Hail! Hail! Rock and Roll* where Chuck Berry is showing his backing band the songs for his 50th or 60th birthday celebration or whatever- when they're going to do the big show for him. He's got Keith Richards playing second guitar to Chuck Berry sit'n there for like 20 minutes going "Uhuh you ain't get'n that note right" get'n him all pissed off and anyone who can piss that uptight limey wanker off is alright in my book. Besides Keith Richards deserves that because that's the man who taught him everything....

MRR: Gauze or Lip Cream?

Wedge: That's a toss up- the first time I heard Gauze I thought they sucked then I smoked a bunch of pot and listened to the songs on the *Thrash till Death* LP and thought they were the greatest band ever and that the Lip Cream stuff on there blew but I heard Lip Cream before I heard Gauze. Besides Lip Cream is just Chuck Berry riffs with hardcore punk and Gauze just absolutely destroys. Tie absolute tie...

Tony: I give the edge to Lip Cream, they're my favorite Japanese band and one of my favorite bands of all time. They're just playing basic fucking rock song structure barreling out the ass- big bad fucking guitar player windmilling the whole time pulling out these incredible Eddie Cochran and Chuck Berry licks and the fucking singers throwing the mic stand at people and fucking making videos where the take a god damn mini van and paint night rider on it and throw a girl wrapped in carpet out on the street. They're fucking kicking their amps over in their basement and filming it and fucking light'n them on fire and having big torches on the side of the stage... and they have songs called fucking *Johnny East Never Die* and *Bigfoot*. I'm all about it man. The Cream and then Gastunk close second...

Wedge: Two other bands that run a close second Ikkashinjgu and another band called Kyojinbyo, look out. I mean they both broke up about 10-12 years ago but look out...

MRR: Wretched or Raw Power?

Tony: Raw Power without a doubt fucking *You are the Victim* is within the top three of all records ever recorded: drumming incredible, bass playing incredible, guitar playing phenomenal- singing completely over the fucking top, off the fucking charts. Some of the catchiest riff you'll ever fucking hear. I strive to make *Screams From the Gutter* part two.

Wedge: I'd have to say there's absolutely no contest- cause not only do the fucking Wretched destroy, they never ever ever had a drummer who could play in time and that made them even better. Now with Raw Power, I mean like Helder- the kid was like fucking 14 years old playing like he was fucking 50! ah god! Both bands were just totally different styles of music. Wretched was all about knocking your face off and screaming about the realities of living in the gutter in the middle of Milan—where as Raw Power was from the sticks and... there's just no comparison... you really know how to get me all screwed up on these here...

MRR: Closing thoughts, upcoming shit etc.

Wedge: We got a twelve inch coming out on Sound Pollution pretty soon and maybe a split LP with Tomorrow from Japan- a band that just totally destroy that I just took on tour in the Midwest- they blew my face off. They rip. Boycott Coalition Records. fuck those guys, the biggest wolves in sheep's clothing I've ever dealt with- other than that- definitely check out what's going on in South America because as far as raw punk and hardcore that stuff's been kicking my ass across the floor- check out what's going on in Peru, Ecuador, and Venezuela right now. It'll blow your face off, if you like raw sloppy hardcore that's genuinely pissed- none of these bald faced 12 year old kids who are pissed off cause their dad cut their allowance off.

Tony: We'd just like to say thanks to everyone who comes to our shows everyone who gives us a chance. I don't think that we sound like any other band- I know it sounds corny and ridiculous and ass-kissing but really to be able to go out of town and see your friends stay in their house, hang out, make friends and travel- that's what it's all about to me- meeting people that I'll be friends with the rest of my life cause of a shared interest in music and underground culture. And the fact that we can fucking kick out the jams and make kids happy with our music and our live shows- that's what it's all about. Boulder is the fucking best band around.

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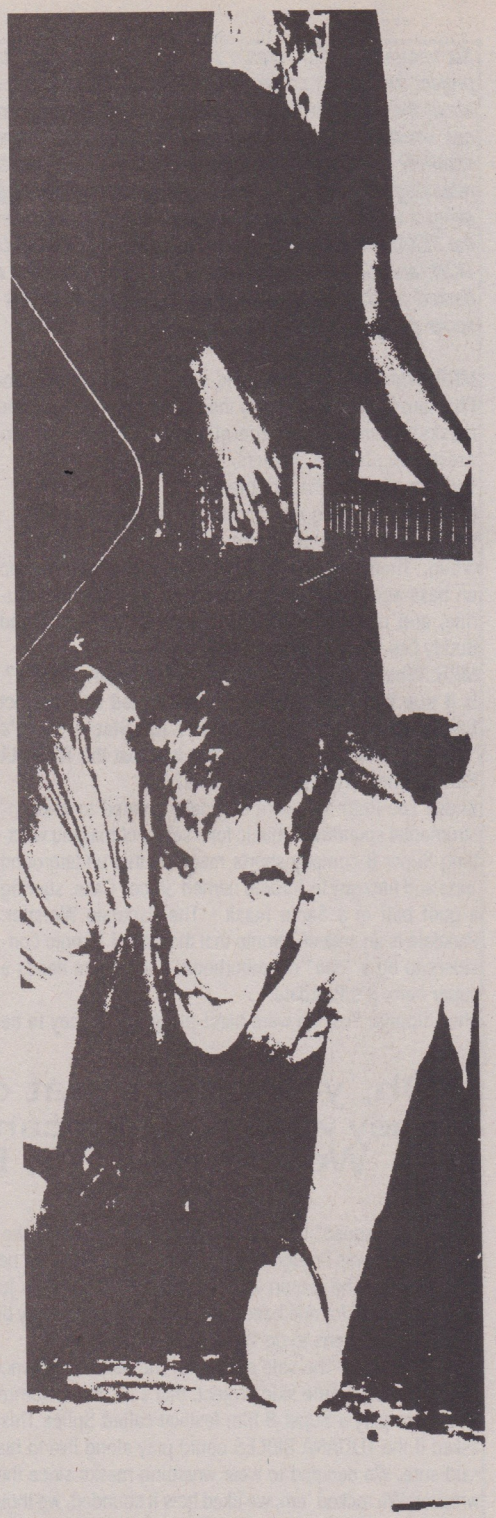


Six veterans of the Toronto punk scene band together to start a soundtrack project for a local underground filmmaker and his series of anti-hero movies about the Parkdale Wrestler. Playing under pseudonyms, disguised with Mexican wrestling masks, the TIJUANA BIBLES have stirred quite an interest in a relatively short period of time. With only an EP out, the TIJUANA BIBLES are releasing their new CD entitled "Apartment Wrestling," touring Europe, and airing a video for the song "Suplex." Blending the talents of the SPEED KINGS, the TEXAS DIRT FUCKERS, the STINKIES / LEATHER UPPERS, THE SATISFACTION, and SPITTLE, the group is a garage kid's wet dream. Before they embarked on their European tour, I had a chance to talk to them about how this super group of garage and surf began.

MRR: Who is in the band and what instruments do you play?
Phantom Pleasurer: We play the sacred instruments handed down (along with our masks) through the generations of fighting-singing luchadors (Mexican wrestlers)....farfisas, fenders, and fat lips!
The Crippler: I'm the Crippler and I play guitar and sing lead vocals. I'm the educated man of leisure in the group. There's Sonny Boy Liston on guitar, Blue Demon on bass and vocals, Felina Negra on alto sax, tambourine, and maracas, Phantom Pleasurer on organ, and Buddy Lee Roth on drums and vocals.

What do you think of Los Straightjackets?

MRR: What's the story behind the TIJUANA BIBLES? Is it true that TIJUANA BIBLES got started as a project band doing some instrumentals for Stacey Case's "Parkdale Wrestler" movies? Why is it that the TIJUANA BIBLES shouldn't even be a band?
Buddy Lee Roth: We were originally created to write instrumental soundtrack music for a series of masked wrestling Super 8 comedy shorts made by this underground 'zine and film guy in Toronto named Stacey Case, starring a goof ball in a Santo mask - The Parkdale Wrestler. Parkdale is an area of Toronto that the rest of Toronto considers to be a "bad" neighborhood. If anywhere needs a super hero, it's Parkdale!
The Crippler: Yes, we were hand-picked by Stacey to be an elite "hit squad" of sorts, all chosen to be part of the soundtrack project. The Blue Demon was brought in later when we realized we needed more thug muscle in the group. The reason we "shouldn't be a band" is just because we have too many "ringers" for one band, and we're like some crazy black hole of punk/garage talent that threatens to go super nova at any time.

Oh, you mean that other Mexican wrestling mask band?
If they were real Mexican wrestlers, they'd be tecnicos. Good guys.
We are RUDOS. Bad guys. The ones you hate to love.

Buddy Lee Roth: The sole reason for the band's existence was to write music for the films. Just a little side project, that's all. In the summer of '98, the films were chosen to play a Super 8 film festival called Splice This! in Toronto. Stacey was asked if the TIJUANA BIBLES could play along live to his films. He asked us, we said sure. We decided to wear wrestling masks since the films starred a masked wrestler. We rocked 'em, we liked how it sounded, we thought it was fun, we've got masks on so we can do anything we want, we liked people not being able to see what we look like.
MRR: Can you explain the "Parkdale Wrestler" movies to folks outside of the Toronto area?
The Crippler: The Parkdale Wrestler films are a series of black and white Super 8 shorts featuring the exploits of a silver masked "every man" (not a steroid case) getting in to all kinds of wrestling battles. Parkdale is a cool but crack-infested area in Toronto that a few of the Bibles live in, and the Parkdale Wrestler is our champion.
Buddy Lee Roth: Have you heard about backyard wrestling federations, where guys pretend they are wrestlers and dive off the roofs of houses fighting each other and stuff ? The "Parkdale Wrestler" films are shot in the spirit of backyard wrestling, only there is actually a plot. If you've ever seen a Santo or a Blue Demon film (masked Mexican wrestlers that also starred in amazing action films, fighting monsters, zombies, mummies, etc.) then you know what to expect. In the first one, "The Parkdale Wrestler," a guy gets poisoned by an Amazonian blonde bombshell. The poison makes him turn into a masked wrestler. He goes to beat her up, and she beats the crap out of him instead. It's pretty damn funny for a budget of $50. "Return of The Wrestler" stars Toronto nerd rock legend JOHNNY SIZZLE as a cook who puts the boots to the Parkdale Wrestler when he complains about the service in his restaurant. "Terror In The Park" has a guy (The Feeler) feeding pigeons in a park; what he really plans to do is blow them up. The most pathetic fake pigeons you've ever seen get blowed up real good! The fight scene between the Parkdale Wrestler and the Feeler is long, well-choreographed, and funny as heck. "BBQ Brawl" is a fight between 6 masked wrestlers over the last hamburger at a barbecue. It's the most anarchic of the films. Stacey is currently working on an homage to the squeegee kids in Toronto, "Squeegee Rampage." Glen from Toronto punk group DIRTY BIRD stars as the "good" squeegee; "The Squeegee Kid," a real wrestler in the AWF (Apocalypse Wrestling Federation), plays the "bad" squeegee. The Parkdale Wrestler steps in to save Glen from a vicious beating. The two operate as an excellent tag team! We wrote the films theme song, "Squeegee Rampage." Stacey also went to Mexico City in July with the Parkdale Wrestler, a guy in a gorilla suit, and his Super 8 movie camera to shoot footage for a documentary on the most famous movie gorilla ever, "Gorilla Loco."

MRR: How did Buddy Lee Roth come to drum for the band ?
Sonny Boy Liston: He used to deliver rotis to the TIJAUNA BIBLES while we were recording.
The Crippler: Our previous drummer received an enfeebling ring injury (a crotch lift gone wrong), and when the chips were down, Buddy Lee jumped in at a moment's notice. He's been doing great work ever since, and wears a cup at all times.
Phantom Pleasurer: Being a champion of the people, it is natural that he should provide the "meat and potatoes" backbone for the group, a solid anchor upon which we swing and gyrate to the sounds that pound!
Buddy Lee Roth: Senor Cruddyknuckles was the original drummer. The Bibles went into the studio for 2 days to write music for the films. Senor Cruddy showed up the first day, and didn't show the second. He forgot that they were recording both days! I was there helping drink all of the band beer when Stacey freaked and said "I'm wasting my fuckin' money here! What about you? Can you drum?" He didn't know, none of the BIBLES knew, but I've been drumming since I was a kid. I took lessons from the drummer in Walter "Canada's Polka King" Ostanek's polka band in my hometown. Had my own kit and everything. I stopped drumming 10 years ago, but if you're a drummer, you're ALWAYS a drummer. I may have been a bit rusty that day, but I do drum on two of the songs in the films, the ska tune "Skarriba!" and the instrumental "Terror in the Park". They asked me to be the permanent drummer; I went out and bought a kit later that week. I was the new drummer for the TIJUANA BIBLES!
MRR: What previous bands have you been in ?
The Crippler: The Crippler has played in such bands as THE LEATHER UPPERS, the STINKIES and TIGER MACHINE.
Buddy Lee Roth: Drumming in my teens, I played in a crappy punk band A BUNCH

TIJUANA BIBLES

OF YO-YOS. At least, that's what our bass player's dad called us. I was also lead singer for Toronto punk band SPITTLE for a few years.

Sonny Boy Liston: The SPEED KINGS for 3 years (seemed like ten) and a few others.

Phantom Pleasurer: Well, I have an evil twin brother who is identical to me in all respects. He shares my true name, which remains hidden from the public to protect against its use in foul sorcery against me by my enemies. We are identical in all respects, including the same strange birthmark. He feels my pain as well, through some ancient family bond. He has played in groups since about '89, in various garage-punk and psychedelic bands like (in order) THE FROWNS, THE BARDS, THE SWINGIN' GURUS, THEE GNOSTICS, THE POLYESTER EXPLOSION, and is currently in THE FLASHING LIGHTS and THE SATISFACTION.

Blue Demon: Since 1978 I've played in QUARANTINE, BRONTOCRUSHROCK, JOHNNY ONSLAUGHT, DEAN MARTIN'S KIDNEYS, DEAR DEPARTED, THE STINKIES and the TEXAS DIRT FUCKERS.

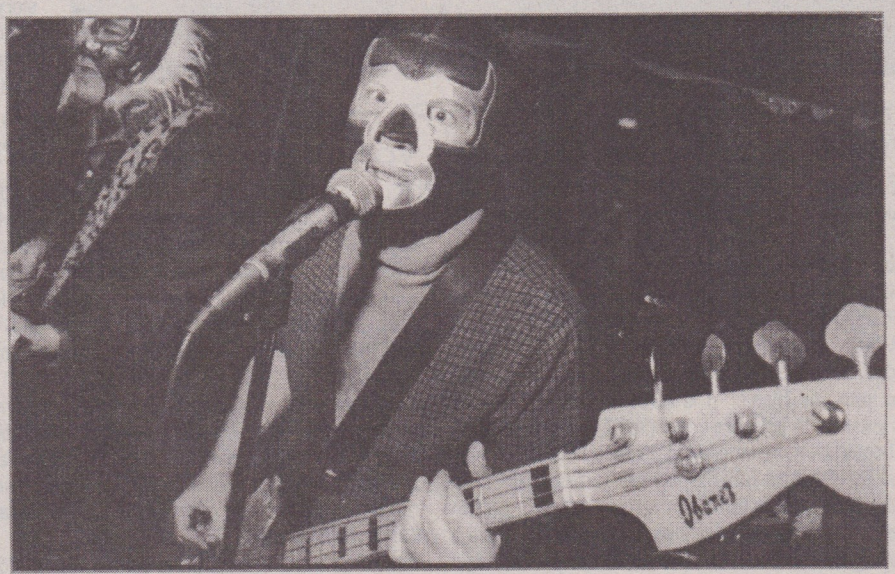
MRR: Where did the name TIJUANA BIBLES come from ? It's a funny name. Does it have a meaning or significance to the band ?

Buddy Lee Roth: "Tijuana Bibles" are porno cartoons from the 1930's, with Wimpy screwing Olive Oyl, or Jimmy Durante shagging Mae West with his nose and stuff. They're funny as hell, at least to me!

Felina Negra: These comics were printed in Mexico, and smuggled back to the U.S. in bibles. It has everything to do with rock 'n' roll.

Buddy Lee Roth: I think what the name does for the band is, it's a connection to something cool, primal, sexy, and underground from the pop culture past. All we can hope to do is try to live up to our namesake.

The Crippler: We are currently having a series of these type of comics made featuring a different member of the band. Three are completed already and can be seen on our web site. I like mine the best.



MRR: Your psuedonymns all have some historical references whether they be from Mexican wrestling or comic culture. Tell us where each of your names originate from. How does the name apply to the band concept?

The Crippler: I'm called The Crippler because of my imposing, brutish, yet suave physique, and my ability to belt out tunes in a fashion which has been known to paralyze entire audiences on the spot.

Buddy Lee Roth: Buddy Lee Roth, "Mr. Meat & Potatoes," suits me to a tee. The "Buddy" part of my stage name says I may be drumming there up on stage in the TIJUANA BIBLES, with my swank mask on in a packed club, but really, I am no different than the fans. In a way, I am like CJ RAMONE, in that I went from being the BIBLES' biggest fan to actually joining the band! "Buddy" keeps me grounded; the "Lee Roth" part is my showmanship shining through. What better showman could one name oneself after than Diamond David Lee Roth? The BIBLES have an over-the-top look and sound, so we should have over-the-top names. Over the top ROPE, that is.

Felina Negra: I wear a cat mask and there's a male Mexican wrestler named Felino. It's Spanish...

Sonny Boy Liston: I am former heavyweight champ Sonny Boy Liston, 1 of 25 children, done a bit of time, played a lot of guitar. I'm a simple man. I never read no books. Every nickel I've ever earned, I owe to my left hook.

Phantom Pleasurer: I am the PHANTOM PLEASURER. I roam the night winds and astral planes righting wrongs and fighting for the souls of men. Here on earth, mind you, I spend my time flitting from boudoir to boudoir, clad in naught but my mask, a trailing white robe (sheet), a long feather, with my trusty lantern, pleasuring those women who are not satisfied by their mere mortal men. They soon fall under my hypnotic charms: I keep the black socks on.

Blue Demon: I portray '50s Mexican Wrestling star-turned '60s movie star Blue Demon, the coolest Mexican wrestler ever.

MRR: Are any of you involved in any extra-curricular punk activities (bands, 'zine fairs, Super 8 videos, doll-making, etc.)?

Sonny Boy Liston: Not really, unless you consider hitting the heavy bag and counting my teeth a punk activity.

Blue Demon: I like to sit in my underwear and drink beer. I'm saving up for a trailer.

Phantom Pleasurer: The Phantom Pleasurer is well-versed in all of the "finer" arts of man. Poetry rolls from his lips like nectar from the blossom, the canvas becomes a whirlwind of color and fury, marble crumbles to form at the mere wave of his hand, and the mighty organ (which he played with BOTH HANDS—ho ho!) upon which his fingers dance among themselves as if possessed by the magic of the elves. He also dabbles in "amateur photography." Numbers are his to command, and he has no equal in the arts of feminine seduction. All fall supine and prostrate before the enchanted touch of the Phantom Pleasurer.

Felina Negra: Dyeing my hair, painting my toe nails, and my most recent 'zine project was two issues of *Crabby ol' Bag* (a little 'zine full of complaints, generally about how stupid people are).

The Crippler: Besides the BIBLES, I also currently play in a punk rock band called THE EXPLODERS and put out a 'zine called *The Social Drinker*.

Buddy Lee Roth: I design our web site (which I think is pretty damn punk), shoot video and Super 8 film, write for 'zines, and screen print our posters and shirts. Screen printing our own stuff has really made a difference. Every show we play has a limited run of a two- or three-color oversized poster. It's great having a fully-functioning print shop in my basement. Blue Demon comes over to help me run shirts through the conveyor drier. We've printed shirts for the SINISTERS, THE SWARM, LEGION, DIRTY BIRD, and too many more bands to mention. I think the Bibles have really raised the bar, at least in Toronto, for what a DIY band can do on their own. You don't need a whole lot of money to set yourself apart from the crowd.

MRR: Do you all wear Mexican Wrestling masks when you play?

The Crippler: Yes. The feeling of my nose getting all smashed up in the mask makes me really mad and helps me get psyched for the shows.

Buddy Lee Roth: Hell yeah, Blue Demon and I show up at sound check with the mask on!

Blue Demon: Yes. I sometimes wear mine when I go out drinking, too.

Phantom Pleasurer: Masks! This is my true face! But the others wear masks to

protect mine eye from their dread visage. The Crippler? Just imagine! He would make a statue sweat blood with a single glance!

MRR: How did the idea to wear Mexican W restling masks come about?

The Crippler: When we played along to Stacey Case's films in the first incarnation of the band, we thought it would be a classy touch to wear masks like the characters in the films. We did this live at a Super 8 film festival and we got a great response, and it just kind of stuck after that. I always wear one anyway, so it was just a happy coincidence for me!

TIJUANA BIBLES

Buddy Lee Roth: Well, we started out writing music for masked wrestling films. I mean, c'mon, OF COURSE we're gonna wear masks. No one can accuse us of not coming by our gimmick honestly.

MRR: What do you think of L OS STRAIGHTJACKETS?

The Crippler: LOS STRAITJACKETS are a pretty good band, but I think we could take 'em pretty easily in steel cage match. I'd also like to mention that in 1988 The Crippler was arrested by the police while wearing a wrestling mask. I mention this only to challenge any people who feel we're "biting" any other band's style. I've been down with this shit for over ten years and have been performing in bands throughout that time in various masked wrestling personas, all of which have been well documented. The police files are there for any skeptics to check out.

When an associate of George Romero comes to a show and offers to shoot a video for your band on 35mm film for free, what the fuck would YOU do?

Buddy Lee Roth: Oh, you mean that other Mexican wrestling mask band? Is this a loaded question, or what? Listen, I just got back from seeing live lucha libre in Mexico City. Wrestling is different over there. It's all about tecnicos vs. rudos. Good vs. evil. LOS STRAITJACKETS are a great instro' surf band, but if they were real Mexican wrestlers, they'd all be tecnicos. Good guys. Baby Laces. They cover Celine Dion's sappy "Theme from The Titanic!" The TIJUANA BIBLES? We are RUDOS. Bad guys. The ones you hate to love. We cover the FACE FISTERS song "Rock & Roll Fighting." What could be more different? LOS STRAITJACKETS play nice, safe surf with no vocals. The TIJUANA BIBLES play evil surf and '60s-style punk with vocals on lots of the songs. There is no comparison between the two bands other than the fact that both groups have wrestling masks on. There are a couple of other masked wrestling bands, too. THE COYOTEMEN play rudos-style punk rock with the same spirit that we do. If the TIJUANA BIBLES hung out with them, I guarantee you, Mexico would have a tequila shortage to deal with. THE SUPERARGOS are from Italy, and named themselves after an Italian masked wrestler that starred in a bunch of low-budget '60s action flicks. They play super lo-fi garage rock.

MRR: Do you think ther e should be more masked wrestling bands?

Buddy Lee Roth: What does this mean? Should more bands wear wrestling masks? Hell yeah! Most bands are so fucking ugly anyway, putting nicely designed wrestling masks on them would be doing them a favor!

The Crippler: Not only do I feel that there should be more masked wrestling bands, I feel there should be more masked wrestling synchronized swim teams, fast food workers, and babysitters, as well.

MRR: I want to discuss your songs a bit. If you have lyrics, what topics do you sing about?

The Crippler: We play instrumentals as well as vocal songs. We feel that to keep a show or recording really riveting, you've got to change it the fuck up. I can't count the amount of times I've seen a purely instrumental band just become total background music after a few songs. There's just nothing for people to really focus on, and after a while they just lose interest. We didn't want to be that kind of boring group, so we split the set up into a 50/50 mix of instrumental and vocal tracks. We love both styles, naturally do both well, and we feel that they compliment each other quite well. We sing about having masked sex as with "Suplex;" as well as knuckle sandwiches, like in "Rock and Roll Fighting;" how great dancing like a gorilla is in "Gorilla Stomp." We also sing about our favorite topic, which is of course, ourselves, in our theme song, "Tijuana Bibles." Some of our instrumental titles are "Mexican Courage," "It's Gamera!" and "Vendetta."

Phantom Pleasurer: These songs display the many faces of the TIJAUNA BIBLES, the many moods, as it were, some strong like bull, the others evoke the winds of the desert itself. The pain of defeat! The glory of victory! The throb of the jungle! Aaahhhh!

MRR: What ar e some other titles?

Felina Negra: "Mummies of GTO (Guanajuato)," "We're Gonna Tangle," "High School Ring," "Haji."

Buddy Lee Roth: "Ring y Lucha," "Squeegee Rampage," "Las Momias de GTO," and "Enmascarado."

MRR: What is your favorite song from a lyrical standpoint and why?

The Crippler: That we be a toss up between "Suplex" and our theme song.

Sonny Boy Liston: "Suplex." One, because it has lyrics, and two, because I love a song about tough girls.

Felina Negra: I think "Suplex," 'cuz it's about a chick kickin' ass! The "Mummies of GTO" is a pretty cool story.

Buddy Lee Roth: I like the part I wrote for myself to sing in Spanish for the third and fourth verse of "Las Momias de GTO." Have you heard about the famous Mummies of Guanajuato? They were locals who had died, and whose families eventually stopped paying their yearly burial tax in the cemetery in town, so their bodies got dug up and put on display in a museum, the Museo de las Momias. On my honeymoon I went there to see them! It was too great. When I found out that the short form for Guanajuato was GTO, I wrote "Las Momias de GTO" while I was walking around later that day, singing it out loud and annoying my beautiful new wife. Here's the Spanish part of the song:

Las caras de las momias son putrefacto (the mummies' faces are rotten) / La piel de las momias es como cuero (the mummies' skin is like leather) / Son muy feos (they're very ugly)/ Las momias de GTO / Todos las momias son muy famosos (all of the mummies are very famous) / Las momias son nuestros buenos amigos (the mummies are our very good friends) / Una fiesta con (we're gonna party with) / Las momias de GTO.

Phantom Pleasurer: I enjoy the "Gorilla Stomp," for it unleashes the primitive urge within the young maidens in the audience.

Blue Demon :I sing on "High School Ring" and "We're Gonna Tangle." I sing about Fucking and Fighting.

MRR: Describe the TIJUANA BIBLE sound for those who have never hear d you before.

Blue Demon: Six cervezas and six shots of tequila. Shake well.

The Crippler: The TIJUANA BIBLES sound is a go-for-the-throat mixture of short, hard, fast and catchy garage punk mixed with rockabilly and exotic surf.

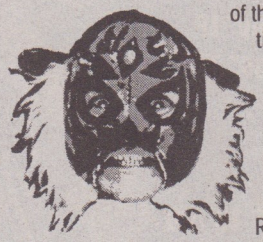
Buddy Lee Roth: Evil surf. Trashy. Stompin'. CRAMPS/LINK WRAY/BLACK FLAG/BEACH BOYS.

Felina Negra: Kinda '60s garage surf punk with a side of rockin' dance craze and a dash of spaghetti Western influence.

Sonny Boy Liston: Half surf instrumentals, half old school raunch, half bad-assed punk, and just the right amount of "Rawk" with a "w." That's quite a few halves.

TIJUANA BIBLES

¡los chingones del rock!



MRR: Who ar e your inspirations? What bands do you listen to ?

The Crippler: I've been listening to punk rock and new wave since I first got into music which was about twenty years ago. I also listen to shitloads of surf and garage. Being a man of leisure, I also enjoy some classical from time to time. The two bands I've been most inspired by are the RAMONES and the CRAMPS. Without them, I wouldn't be The Crippler.

Buddy Lee Roth: DICK DALE, NINE POUND HAMMER, any bands on the Nuggets compilation records, MISFITS, SUPERSUCKERS, NEIL YOUNG (don't even bother...), HUMPERS, JOHNNY CASH, RAMONES, BAD BRAINS, and X. Blue Demon: RAMONES, CRAMPS, DICK DALE, the first "Nuggets" LP...

Felina Negra: The Nuggets CD collection has been in the stereo quite regularly these days. The RAMONES are also a favorite... Really I'll listen to just about anything hubby throws on. My radio dial is usually on the CBC (the Canadian Broadcasting Corporation).

Phantom Pleasurer: Bands like the SEEDS, the VELVETT FOGG, JOHN'S CHILDREN, URIAH HEEP (early), THE KINGSMEN, JULIE DRISCOLL AND BRIAN AUGER, BROTHER JACK MCDUFF, JIMMY SMITH, THE PRETTY THINGS, JON LORD (the ARTWOODS and Deep Purple), LOS CINQUENTES, THE UGLY DUCKLINGS, THE BULLDOG BREED, THE TOMORROW, LEVIATHAN, THE DRUIDS OF STONEHENGE, NAPOLEON 14TH, and much much more!

MRR: What releases do you have out?

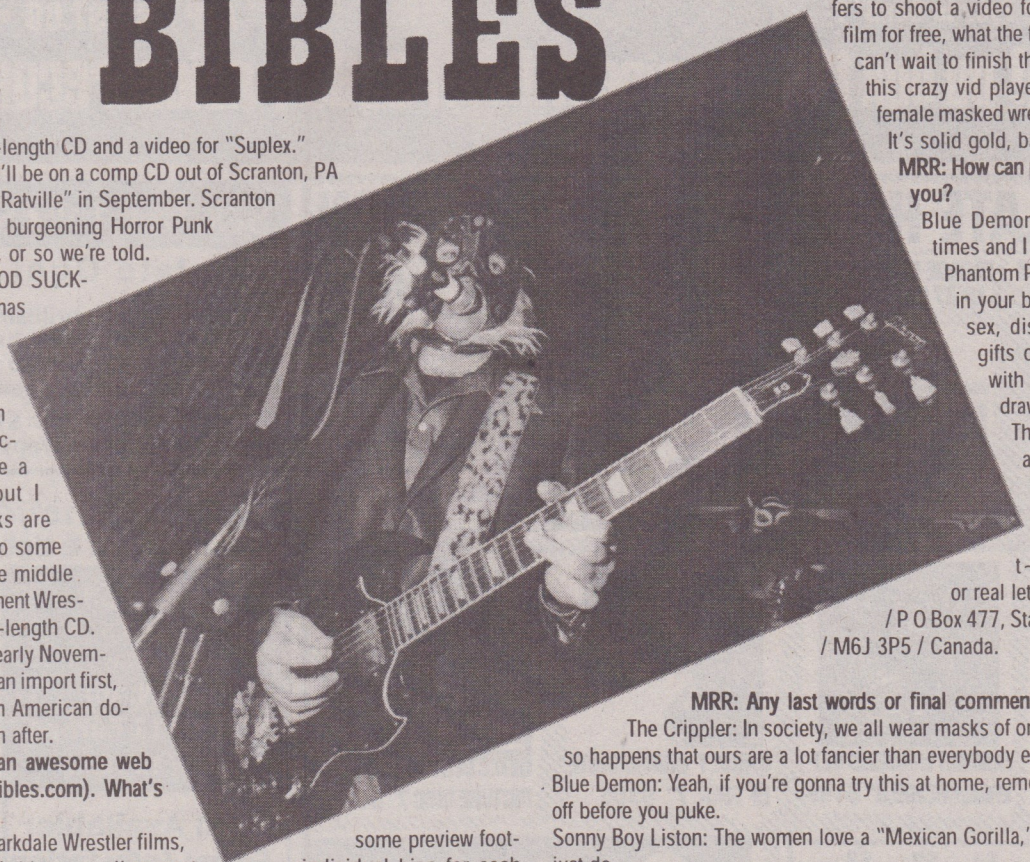
Buddy Lee Roth: Our first record is the "Mexican Courage" EP.

Felina Negra: TIJUANA BIBLES 7" with "Mexican Courage," "We're Gonna Tangle," and "Haji."

MRR: What releases are you currently working on?

Felina Negra: A full-length CD and a video for "Suplex."

Buddy Lee Roth: We'll be on a comp CD out of Scranton, PA called "13 Miles To Ratville" in September. Scranton is the center of the burgeoning Horror Punk scene in the States, or so we're told. Mark from the BLOOD SUCKING FREAKS in PA has seen us a few times, and he offered to hook us up with the Scranton scene. I wouldn't necessarily say we're a "Horror" band, but I guess these masks are pretty damn scary to some people! We're in the middle of recording "Apartment Wrestling," our first full -length CD. It'll be available in early November 2000 as a Belgian import first, and then as a North American domestic release soon after.



MRR: You've got an awesome web site (www.tijuanabibles.com). What's on it?

The Crippler: The Parkdale Wrestler films, some preview footage of our "Suplex" video, as well as great individual bios for each band member, complete with deluxe photos. You can also order lots of great BIBLES merchandise like t-shirts, singles (if we have any left), and "Parkdale Wrestler" videos. We hope to get into the exciting field of "catfighting" very soon.

Buddy Lee Roth: Live footage from past shows, MP3s, dirty comics, Sonny Boy Liston vs. Gorilla Loco in a boxing match, upcoming gigs, merchandise. It's a pretty damn cool site for a band to have. I wanna shoot some apartment wrestling: tattooed bad girls fighting each other in a sparsely decorated apartment. That shit is gold. Then we can write more soundtrack music, edit both together, and have it on our site.

MRR: What are the band's plans? Do you hope to play more outside of the city?

The Crippler: We hope to play even more outside of the city, as we already have been doing. We've got a European tour coming up.

Buddy Lee Roth: Our first priority is to get the record done. We have to have it done soon, because we're going on a European tour in late November 2000 to promote it! We're playing a series of dates in the Netherlands, Belgium, Denmark and Sweden, between November 22 and December 4, 2000. Playing out of town is the only way to go, that's for sure. We're building up a solid fan base at home here in Ontario, Canada by playing out of town; our record is being played on college stations across Canada and a few in the U.S. The U.S. border is only 2 hours away from where we live, you know. We should be playing Scranton, PA soon. And by the time you read this, we hopefully won an Online Battle of the Bands to play a big garage festival in early November in New York City called Cavestomp! We're also sitting on a rock video right now, for our song "Suplex," sung by The Crippler. Yeah, yeah, say what you want about rock videos, but when an associate of George Romero comes to a show and offers to shoot a video for your band on 35mm film for free, what the fuck would YOU do? We can't wait to finish the record so we can get this crazy vid played. It stars a bodacious female masked wrestler bustin' guys arms. It's solid gold, baby!

MRR: How can people get in touch with you?

Blue Demon: Say my name three times and I will appear.

Phantom Pleasurer: Wait diligently in your bed, if ye be of the fairer sex, disrobed preferably, with gifts of jewels and fruit, and with the windows and sash drawn.

The Crippler: Check us out at www.tijuanabibles.com.

Buddy Lee Roth: Send e-mail to t~bibles~.hotmail.com or real letters to TIJUANA BIBLES / P O Box 477, Station C / Toronto, Ontario / M6J 3P5 / Canada.

MRR: Any last words or final comments?

The Crippler: In society, we all wear masks of one kind or another, it just so happens that ours are a lot fancier than everybody else's.

Blue Demon: Yeah, if you're gonna try this at home, remember to take your mask off before you puke.

Sonny Boy Liston: The women love a "Mexican Gorilla," don't ask me why, they just do.

Buddy Lee Roth: Two things. One, "A man in a mask will tell the truth."—Oscar Wilde. And two, we wanna say "thanks" and "hi" to TRANSYLVANIA 500, THE FACE FISTERS, HELLDORADO, DEADBOLT, THE DEAD BARONS, BLOOD SUCKING FREAKS, Creepy Rat Records, Gert Geluykens for the European tour, our webmaster La Parka, Donnie Blais & Big John from Rancho Relaxo—a Mexican restaurant in Toronto which doubles as the Bibles clubhouse, and the Dominion Tavern—our Ottawa clubhouse. And to the "other" TIJUANA BIBLES in NYC and Atlanta using our name, WE'LL SEE YOU SOON. ¡Somos los chingones del rock!

bitchin'

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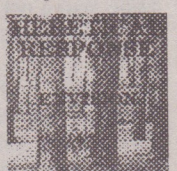

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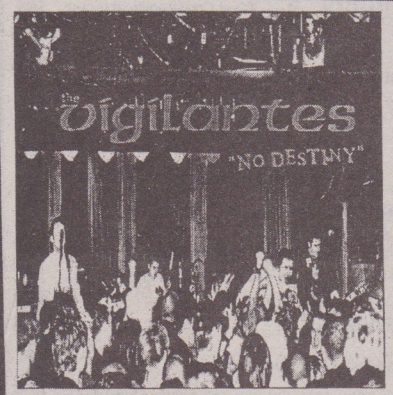

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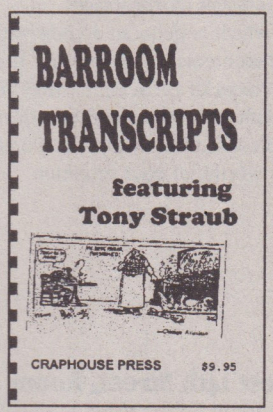


As the name implies this is a collection of transcripts of barroom stories told by one Tony Straub. Tony's a drunk, a bigot, and a womanizer. He's violent as fuck and seems to have a thousand stories about kickin' some guy's ass or having a gun pulled on him or getting involved with someone else's girl. I don't know if we're supposed to be impressed by these stories or if we're supposed to cut Tony some slack because he's a Vietnam vet or what, but, as one of my friends pointed out, reading this book was kind of like being stuck listening to your drunken, racist grandfather.

Let me give you an example. Here's one of the transcripts included in the book:

Tony: I've known this girl for years.
Rich Stewart: Is that right?
The English Girl: You can tell.
T: She's always callin' me on the phone.
TEG: He has a similar number to my husband's work number.
T: She wakes me up at eight o'clock in the fuckin' mornin'.
TEG: After I make coffee for my husband in the morning.
T: You get his ass out the door, then you're callin' me . . . You want me to fly over to your house and get into trouble.
TEG: It's not my fault, you have a similar number to my hubby's work.
T: Hubby. I wish you'd stop that . . . Hubby, hubby, hubby. The little fuckin' squirt. He ain't even that high. What is he, about three foot tall? Shit, that little fuckin' punk from Vietnam. Gooky. Ya married a gooky. Ya married a gooky for a certain reason, too. To supply your life. Ya want a ticket. "*I want to be an American citizen. I'm gonna marry a fuckin' gook.*" And now she's got all these problems.

I guess there are a few people out there who are going to think this stuff is either funny or interesting or something. I figure they'd probably fall into one out of two groups, though: the voyeurs and the dumbshits. The dumbshits would think a guy like Tony is a laugh riot, maybe even someone worth looking up to. Because he's "really lived." Because he's tough. Because there's somehow supposed to be something romantic about living a life where you routinely pick fights with people and spend most of your time planning your next drink.

The other group, the voyeurs, are made up of those people who've never met someone like Tony and who think he's interesting. Maybe like an animal in a zoo, maybe like a car wreck, or whatever. "Look, honey, it's a drunk!" In one of the reviews at the end of the book, the reviewer describes reading the book as being similar to jumping into an ice cold pool, at first it's shocking, but you know you'll adjust to it. You get the idea that she's never been into one of the dives that a guy like Tony haunts, much less ever had to deal with someone of his caliber face-to-face. For people like that, reading this book is just like slumming it, except safer.

I'm a recovering alcoholic who's been sober for almost four years now. I've spent plenty of time in bars, surrounded by Tonies, and they're one of the reasons I quit drinking. I'm also an alternative school teacher who works with kids who have parents just like Tony and who have been fucked up pretty badly by them. There's nothing interesting, romantic, or even redeeming about some of the people I've come across. People like Tony are tedious, they take a lot of energy to put up with, and they are, in general, pretty boring.

And, that's really the bottom line on this book. If you really want to see something disturbing, you're going to have to look past the likes of Tony Straub. Pick up a copy of *The Search for the Green River Killer* if you want to see how shitty human beings can be to each other. Tony Straub isn't anything special. He's just another two-bit, drunken bigot who found someone to listen to his stories. Definitely not someone worth writing a book about. —Doug Grime

Rats Are Nice (PSP) • Lawrence Ytzhak Braithwaite
192 pages • $11.95
Alyson Publications • PO Box 4371
Los Angeles, CA • 90078

First of all, rats are not nice. Neither is this book. In fact, it's so unreadable that I couldn't care enough to finish it. Give me Stewart Home or Anthony Burgess for some good old-fashioned, jargon-filled, ultra-violent skinhead reading, not this crap that reads like a pre-schooler's email.

Plotwise, the eighty-five pages I was able to stomach cover familiar ground to readers of the two other authors mentioned above: skinhead sex (including rape), violence, drugs, racism, drinking, and criminal activity. The main narrator is a black skinhead named "I Edison," who may be Jamaican or "Fakin' Jamaican." The story follows his gang as they go through a number of ill-defined scrapes with other skinhead gangs and "regular" people like junkies, bums, and suicidal gay men.

In terms of sex, there's a gang-bang rape which is described in such a detached, off-hand manner that the reader can't tell if Braithwaite is trying to out-shock Burgess or is merely lazy. Every male skinhead in *Rats Are Nice (PSP)* nonchalantly sucks cock, but the impression the reader gets is that the nonchalance stems more from the hustler Polk Street attitude rather than the out and proud Castro Street attitude. Not to dis my fellow hustlers, but there's just not the same impact of nazi dick-suckers if they're doing it for money instead of for the joy of swallowing another's equally Aryan manhood. Of course, there is the possibility that the nazis really dig tossing each other off, but Braithwaite's distant writing style, much like Home's, doesn't allow the reader to really find out. We do find out that the anti-nazi protagonists do enjoy a little of the old in-out-in-out with each other in a fragmented non-linear manner. Unfortunately, the persistent "let's write a book in the same style as a drunken email" effect really sabotages the reader's attempts to dis-

cern any meaning in the character's actions that are more than skin-deep.

There are all kinds of drugs and drinking scattered about this book's literary landscape but like every other component in it, the instances are so scattered and slipshod that they fade into irrelevance. The same goes for the alleged racist skinhead gang, who I imagine eventually battle I Edison's gang. Of course, they might end up having a huge multi-racial bald orgy, but I suspect that the writing is just as horrible either way, and therefore just as unreadable.

Let me backtrack to when I first received this book to review. I opened the book to the glossary, where some factual gaffes accurately foretold the literary train-wreck that was in my immediate future. Here's two: FEAR is from Los Angeles, not San Francisco. Lee Ving did not single-handedly introduce "the American Skinhead look to North America," not unless the American Skinhead look includes a slicked-back d.a. and a denim biker vest.

The main reason this book is unreadable is the writing style. While some writers are talented enough to get away with forcing the reader to read disassociatively (William S. Burroughs, Home), Braithwaite doesn't reveal such talent in this book. Judging by *Rats Are Nice (PSP)*, he's writing so many abbreviated, intentionally misspelled, schizophrenic email messages to his cyberpals that he's unable to realize that such messages are unreadable to outsiders.

Who allowed him to sign a book contract and who wasn't editing his writing? Is Alyson Publications is now a vanity publisher? In all of my years reviewing books for *MRR*, I have never been unable to finish a book I'm reviewing. I've slogged through books I've hated just for the satisfaction of ripping them apart on paper. This book is not a painful reading experience, it is the absence of a reading experience. It's a lack of passion either way. Obviously the author must have felt some passion to write this book, but the style is so confused and unorganized that any passion is lost in the meandering misspellings and pointless pieces of slang that litter this book like seagulls on a New Jersey garbage barge. I sincerely hope that Braithwaite returns from cyberspace long enough to write a solid, semi-grammatical, totally readable story—*Ratz Are Nice (PSP)* has none of those qualities.
—Jesse Luscious

Do Or Die • Issue Eight
344 pages • £6.00
c/o Tilbury Place • Brighton, East Sussex • BN2 2GY • UK

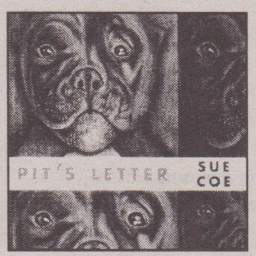
Well, according to the *Do or Die* editorial collective, this 30-plus page, perfect-bound publication is a zine. I'm not sure that I can accept that, because the latest *I'm Johnny and I Don't Give a Fuck* was as far as I am willing to stretch that definition. *Do or Die* is a book that definitely has the urgency of a zine, and the articles are infinitely more hands-on than most, even Underground Press. The subjects are all activist-oriented, beginning with a recount of the organizing behind the J18 protests that took place in 1999. Detailed explanations and first-person accounts make for what is a dramatic retelling of an event that hasn't been reported definitively in any media publication until *Do or Die*. Some of the most intriguing sections of this opening article are the ones where various participants express their displeasure with the way certain events and meeting places were planned and organized without enough input from their smaller, more rural groups. Neither side is easy to dismiss, because explanations from both sides highlight the strengths and weaknesses of the movement. After an impressively constructed opening article (if you read front cover to back cover), *Do or Die* settles into a pattern that intelligently rides this initial wave of momentum, until you've either gone blind from the small print or you've finally reached the end of this seemingly daunting paperback.

I'm a sucker for technological articles these days, so I was especially intrigued by the article entitled "Paranoid Androids?" The technology in question are the many devices the government can now use to spy on its citizens, especially politically astute citizens. And especially you anti-capitalist, punk, anarchist, black-sweatshirt-wearing, black bloc, bandanna-masked activists. More than being an article about technology, this is a scary look at the reality of big brother, and the even scarier and more dangerous little brothers that function like worker ants, gathering information, then bringing it back to the nest, or Pentagon, and so on. The headers for this article read "Paranoia," and it's supposed to be humorous, but that's just what you'll be once you read it.

Do or Die is based in the UK, and so the direct advice given isn't all that applicable in the United States, although many of the internet resources are accessible from anywhere in the world. Everything is becoming more international, especially activism, and the world is getting smaller, so even if the details don't match exactly, they definitely present mirror images.

Do or Die doesn't waste any space, which is quite an accomplishment considering its size. The contents, or "discontents," is printed on the back cover. *Do or Die* once used this byline: "Voices Of Earth First!" They've changed it to "Voices From The Ecological Resistance." They could have just used, "Voices From The Resistance," but regardless of their byline, the *Do or Die* collective has published something that is worthy of your attention. —Jay Dead

Pit's Letter • Sue Coe
48 pages • $22.00
Four Walls Eight Windows • 39 West 14th Street, Room 503 • New York, New York • 10011



Sue Coe began her career as a political artist in the early 1980s, illustrating her protests against U.S. politics and the Reagan regime in now difficult-to-find paintings, drawings, and collages. *Dead Meat*, probably her most famous work, is a diary-like account of her visits to 40 slaughterhouses, cattle ranches, and hatcheries. The sketches that accompany her writing provide renderings of the gruesome scenes of humanity's day-to-day abuse against animals through the meat-packing industry. Many vegans and vegetarians I've met credit this powerful work with their decision to abstain from eating meat. Coe's latest contribution, *Pit's Letter*, documents the life of a pit bull exposed to various manifestations of human cruelty throughout his life.

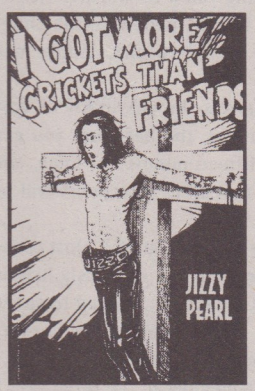
The book takes the form of a letter from Pit, telling the story of his life, to his only surviving sister. Pit is at first homeless, then adopted by a boy named Pat. Hanging around Pat and his friends, Pit sees kids terrorizing a homeless woman, inciting dog fights, and bullying weaker children. When Pit defends Pat against his father's cruelty on a hunting trip, he is abandoned in the woods: Roaming the wilderness, Pit witnesses the suffering of other animals—animals left for dead after the hunt, those poisoned by polluted air, water, and earth, and man-made animal monsters. Pit is taken from the wilderness to an animal shelter, only to be put in a steel cage marked "destroy." He watches the suffering of the other dogs on death row, but is then saved by an animal trader—only to become research fodder for Eden Technologies, Ltd. While tests are conducted on Pit to isolate the empathy gene, he notices that Pat, his former owner, is a biologist at the research company. Pat gets infected from a cut and as he gets sicker and begins to die, Eden Technologies makes him a study subject in their research and then leaves him to die, like Pit.

Pit's Letter feels at first like a children's book—it is small with only forty-eight pages, few words, large type, and mostly pictures. Told through

the eyes of the victim, the story is very simple, sad, and sentimental, with the ironic ending of man and beast sharing the same fate. But the story itself is almost superfluous, the illustrations are the most important part. If you are looking for a book full of facts and statistics detailing the horrors of animal vivisection, this is not it. But if you are looking for a book full of dark images illustrating the horrors of vivisection and other forms of animal cruelty, this is definitely it—

animals blended into meat, piles of corpses in animal testing labs, two-headed monkeys, dogs nailed to tables undergoing torturous operations, helpless and abandoned animals crawling through wilderness, rows of dogs in cramped steel cages awaiting death row, even drawings illustrating humanity's lack of compassion within its own species. The watercolors, paintings, and black and white charcoal drawings appeal emotionally, pleading for sympathy, capturing the expression of animals suffering—some already emotionally dead—with innocent eyes looking right out at the viewer. I definitely recommend this book strictly for these images because the story itself is not worth the 22 dollar cover price, but anyone unfamiliar with Sue Coe's work should first check out *Dead Meat*. —Lydia Crumbley

I Got More Crickets Than Friends • Jizzy Pearl
235 pages • $12.00
www.kingjizzo.com



The world needs another book about manliness. About that rock and roll fantasy. About getting REALLY stoned EVERY day. The world is dying for another book about being constipated. And praise the heavens above, for that book has arrived.

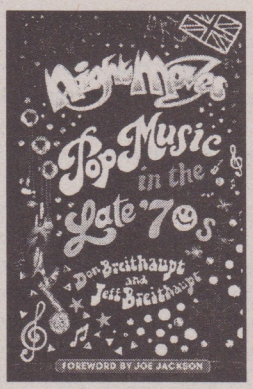
I Got More Crickets Than Friends collects the short stories of someone who seems to want so very badly to be famous, to be a rock star, but has fallen short. And my suspicions were confirmed on the last page, where the brief bio of our author, one Jizzy Pearl, appears. Seems Jizzy spent a large chunk of the last decade in the fledgling schlock-and-roll band LOVE/HATE. Never heard of them? You are certainly not alone. Perhaps a better point of reference would be his one record as a member of L.A. GUNS. Never liked them? You are certainly not alone. But enough bagging on the writer—on to the book!

A big mark in the "good" column is that this is a lightning-quick read...I started and finished it today (and I'm a total moron, remember). The stories are all very short indeed, and range in subject matter from the author getting his arms and legs hacked off by a jealous girlfriend (a shameless bite on *Boxing Helena* by the way, but then, wasn't that a shameless bite on something else anyway?) to one dude blowing this other dude's face off after the two dudes spent all day every day hitting the crack pipe. Then there's the one about the skinheads across the street who pummel a drunk in front of their house. There are a few shining lights: "Burgers And Dope" gives the most incredibly accurate view of fast food employees one could ever hope for ("they basically do whatever the fucking register tells them to do. If it told them to shit in their paper hats they would probably do it without question."). I suppose then that we do not have to wonder what Mr. Pearl did to make ends meet before he made it big.

There are other good one-liners: "How could I compete with a guy that could fall asleep in a fucking freezer and STILL be ten times cooler than me?", "All girls love musicians," (Dream on, pal), "If the singer from BLUES TRAVELER can get pussy, rest assured, I can" (I'll give you that one). But most of this book is just stupid. It reads like a high school boy's creative writing project, full of bigger-than-life (but still in the real world) fantasies and fiction pulled from a Hollywood horror film. The writing is pretty good, it's the only thing, in fact, that got me through this book. It's the subject matter that makes me wonder why I wasted my time.

If nothing else, it figures that this came from the pen of a washed-up Sunset Strip rock and roll wannabe. —Robert Collins

Night Moves: Pop Music in the Late '70s • Don and Jeff Breithaupt
216 pages • $13.95
St. Martin's Griffin • 175th 5th Ave. • New York, NY • 10010



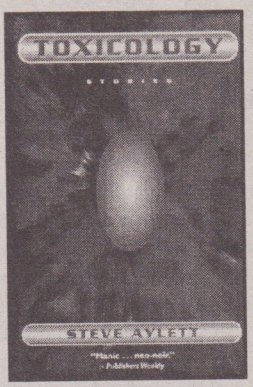
My first glance at the denim-and-rhinestone cover was almost enough to make me walk away from this book forever, but I'm not that easily frightened. The back cover blurb promises that "this feisty, funny volume will leave pop fans of every stripe feeling 'Reunited,' 'Afternoon Delight'-ed, and 'Still Crazy After All These Years'". Me, I thought that books peddling seventies nostalgia had died the death long before Barry Williams's *Growing Up Brady* hit budget bins nationwide, but I may have been mistaken. They're stacking up faster than back issues of *Good Old Days* magazine at a geriatric clinic, where they'll no doubt be appearing eventually.

I should offer some clarification here: I have many pleasant memories of the Nixon-Ford-Carter years, dating back to my first vague impressions of the Watergate scandal. I also wasn't listening to pop music seriously in that decade, other than whatever guests would be performing on *Donnie & Marie*, *Sonny & Cher*, or *Pink Lady & Jeff*. I was more concerned with drawing pictures of Spiderman, racing bicycles with the other kids in the neighborhood, and playing Star Trek in my backyard. I didn't make my first stab at record collecting 'til after Reagan was in office and Leo Sayer had long disappeared from public mass-conciousness. I've heard most of the songs, bands and "solo artists" discussed in the pages of the irreverent and irrelevant *Night Moves*, but few ever meant more than background music to me. I might have missed the Sexual Revolution, but I consider myself lucky to have been spared the Eagles, Chicago, Carole King, Dr. Hook and Boz Scaggs—"Please Kill Me", as Richard Hell once wrote. He was "from the seventies," too.

The Breithaupt's first move (in chapter one) is to trash disco, in keeping with their Supertramp-lovin' editorial agenda. Their second move (in chapter two) is to facetiously deride any sorry sap unfortunate enough to "come of age" in the 1980s and frame music in a post-MTV-Culture-Club context. From there, the Magical Mystery Tour skips down Elton John's Yellow Brick Road past the careers of Fleetwood Mac, Bruce Springsteen, James Taylor, Ricky Lee Jones, the Bee Gees, Steely Dan, Earth Wind and Fire, and acres of wrecked cars and submerged beachfront property. Thesis: the 1970s were far more diverse musically than is readily acknowledged in the mainstream press, and the absence of MTV, demographic research, and carefully marketed acts directed the public's attention more toward the records and performances as opposed to flashy videos and fast-food tie-ins. No argument there. Anyone who lived through the "big switch" when video replaced radio as the means of Top 40 rotation knows that things changed virtually overnight, and that the Steely Dans of the world were crowded out in favor of John Mellencamps and Duran Durans. The emphasis on mass-popular, chart-topping Top 40 acts undermines their argument. You may find yourself not caring, as I did.

One of the final chapters in the book is the requisite nod to punk and new wave — possibly necessitated by Joe Jackson's foreword — where the Brothers Breithaupt state that the Seventies punk explosion must be deemed a failure as it only produced one *Billboard* hit single (Patti Smith's "Because the Night") and just two "truly great" bands, namely the Clash and U2. Spoken like true Billy Joel fans. —Jeff A. Heermann

Toxicology • Steve Aylett
140 pages • $12.95
Four Walls Eight Windows • 39 W. 14th St., Rm. 503 •
New York, NY • 10011



In this book of short stories, Steve Aylett preaches his politics. I feel that were he and I to sit and discuss these politics, we'd mostly agree, but I often find that when people try to transmit politics through a story, especially a short story, it often feels forced and a little patronizing.

To be quite honest, I think this book is complete trash. I feel bad saying that, because I'm sure he's a nice man. Luckily for him, the back of the book has quotes from people vastly more important than I who seem to think he is a 'genius', and 'wickedly funny'.

The first story is a good example. It involves a scientist who is trying to warn the world of an imminent tragedy. He is given the usual media treatment that insane doomsayers receive, and then the catastrophe hits, dead bodies rain down on the earth. But these are not any dead bodies but the bodies of people murdered by the state, returning to implicate the guilty, "Hundreds of Blacks murdered in police cells hit the roof of Scotland Yard. Thousands of slaughtered East Timorese were dumped over the Assembly buildings in Jakarta. Thousands killed in the test bombings at Hiroshima and Nagasaki began raining over the Pentagon".

Get it? That goes on for a page and a half.

It's an interesting idea, that we are somewhere storing up a cache of karma for our collective crimes, but if there is a good story to be made out of this idea, it's not here. To call this "heavy handed" is an understatement. I've often felt that writing is one of the harder arts. In music we have seen over and over that one can purposefully (or even ignorantly) break the rules and end up with something new and compelling. At least, if nothing else, you can hope to impress with sheer volume or energy. But this doesn't seem to hold for writing. I don't know if it's because it's been so endlessly honed that all the new avenues have been found, or if it's simply a more limited medium. I find that often when I read these 'stylistically innovative' new books, they leave me cold. Good politics is not enough, catchy slang and breakneck pace can be a good tool, but can't be the whole show.

There were two stories here that were so off the wall that I had no idea what they were about whatsoever. Perhaps that was the point....Success! There are some interesting ideas, and there are some bits that move well and are clever, but I think that stories and writers are much more than that. While a new style may dazzle some, it has to be well done, or it just becomes so much flash. —Gardner Fusuhara

Private Warriors • Ken Silverstein
268 pages • $25
Verso • 180 Varick Street • New York, NY • 10014-4606

In the old days, prior to media's absolute submission to the industries that it reported on, the project of reporting was to tell the truth. The theory was that if the sordid masses actually knew the truth that they would be empowered to make decisions for themselves. Many idealists actually believed that the telling of the truth was a political act, that it just might possibly lead to the transformation of the world. Ken Silverstein is a journalist in this tradition.

This particular story relates private enterprise to the military establishment to the machinations of government policy. It does this by telling the individual stories of a few cold warriors, their front agencies and corporations, and the ways that they maintain the status quo of the military infrastructure. Included is a discussion of a Mr. Glatt, a Mr. Mertins, Alexander Haig, Frank Gaffney, the RMA (Revolution in Military Affairs), and international mercenary firms.

Verso has been making a solid contribution to a critical culture for thirty years. Ostensibly they print Radical books, which speaks to the sad state of our society that this very liberal journalistic report is considered a constituent. Ken Silverstein is a left journalist, a founder of *CounterPunch*, a contributor to everything from *Salon* to *The Nation*, and a contributing editor to *Harper's* and *Mother Jones*. He has a heady journalistic resume that also makes me ponder the question "Why write this book?" What has to be said regarding this issue of militarization that hasn't been said before by intelligent, left-leaning, writers?

The job of truth telling is remarkably easy here. No one can be surprised that there is a chain of relationships connecting the US Military, to defense contractors and lobbyists. Nobody doubts the entry fee. Silverstein quotes at length from Air Force whistle-blower Ernie Fitzgerald, who makes the point exceedingly clear.

Military officers for the most part are forced to retire when their family expenses are at a peak... If you're a good clean-living officer and you don't get drunk at lunch or get caught messing around with the opposite sex in the office, and you don't raise too much of a fuss about horror stories you come across - when you retire, a nice man will come calling. Typically he'll be another retired officer. And he'll be driving a fancy car, a Mercedes or equivalent, and wearing a $2,000 suit and Gucci shoes and Rolex watch. He will offer to make a comfortable life for you by getting you a comfortable job at one of the contractors. Now, if you go around kicking people in the shins, raising hell about the outrages committed by the big contractors, no nice man comes calling. It's that simple.

If you play nice while in the service there is the possibility of very real, tangible rewards waiting for you. If you resist, the best that you can hope for are intangibles, good will, a possible fifteen minutes of fame, and the real probability of exclusion from the party that all of your peers will be at.

The question then returns to "Why write this story at all?" Most of the personalities, corporations, and government programs are obviously biased. The thesis is a virtual truism. The feeling is that Silverstein wanted to spend some quality time banging away at straw men, whose only justice is every going to come in the pages of a book by a left-leaning journalist.

Werner Glatt is an arms dealer who was a member of the Hitler Youth and represents the James Bond version of a gunrunner. Silverstein stops just short of putting a monocle on Glatt's face and a cat on his lap. Glatt's Fascism has been a known quality in his dealing with the CIA and Pentagon for a quarter of a century, a fact that seems important to Silverstein because it was seen as the rationale for why he would never deal with Communist regimes but also illuminates American Military priorities. Alexander Haig is portrayed as a short-tempered, right-wing zealot. Although this may very well be true, the burden of demonstrating this weighs against Silverstein's general goal of showing the interdependencies of the post-Cold War world. In making case studies of Cold Warriors who are clearly burdened with far greater problems than just being enmeshed in the Military Industrial Complex, Silverstein does a disservice. Our society's War culture is not best contested by demonstrating bad men who worship war.

What we are shown is a sectarian contribution to a dialogue happening in the wrong context. It is easily argued that the conversation has to happen somewhere but this gives me the (reinforced) feeling of the result of being ignored. If the best in journalistic efforts (and I mean that sincerely) is marginalized to the Radical Press then what hopes do we actually have of turning these criticisms to action? How will *Private Warriors*'s true stories of American War/Money Culture change the tide? People who have already read Chomsky, Parenti, Zinn, and who subscribe to *Mother Jones* and *The Nation* may be interested in this book. It will reaffirm what they already know. And that is all that it will do. —Aragorn!

MOVIES

FINAL CUT BY STEVEN SPINALI

LIVIN' IN THE '40S

There's something about grainy newsreel footage that inspires warm familiarity, even if you weren't there to witness the events first-hand. This was the era that created some of our legendary personalities, and film assisted the process of documenting their lives for a world-wide audience. Sports figures like Babe Ruth thrived on the attention, but other personalities deserve attention, not least the focal point of **The Life and Times of Hank Greenberg**. A little over a decade before Jackie Robinson began his major league career, Greenberg earned the distinction as being the first openly Jewish player in the leagues. Tall, gangly, and possessing a work ethic almost as fierce as his bat, the Detroit first baseman defined a classy, easy-going style at odds with personal feelings about the bigotry he faced. But in Jewish neighborhoods (and especially his native New York), Greenberg's feats were followed children and adults alike; the former saw him as an idol, the latter as the American Dream come true. The son of immigrant parents, his first name wasn't actually "Hank"; the immigration official was apparently unable to pronounce his Jewish first name, so he was given the only one that sounded close. His mother and father were initially opposed to the idea of their son becoming a baseball player; and while they never completely understood the sport, the perks and pride of their Bronx neighbors made it more than just okay. Their expectations changed even more when he became baseball's first $100,000 player while slugging his team to playoffs and the World Series. At one point, he almost broke Babe Ruth's 61 home run record (it's said that pitchers threw around him so a Jew wouldn't hold the title), and he was the first player to win the MVP in two positions, first base and right field.

Director Henry Saposnik does just about everything right in this documentary, from the inclusion of nostalgic newsreel footage to its adulatory interview segments (including lawyer Alan Dershowitz and Greenberg's pal Walter Matthau). Saposnik nurtures the idea that Greenberg was a 6 foot 4 baseball god, incapable of sin, an assessment that's fully in line with the film's vision of idealized baseball. It's only when we get to the outside world that we encounter intolerance (early on, Greenberg was even taunted even by hometown fans). Jewish ball-players aren't exactly major league news these days, but like Jackie Robinson, he helped open doors. In fact, Greenberg's last year in baseball was Jackie Robinson's first, and the older player was one of the first to offer his encouragement. **The Life and Times of Hank Greenberg** is a baseball movie even non-fans can enjoy, and its evocation of time and place makes it especially rewarding.

The same can be said for **Paragraph 175**, a flipside view of the same era seen through the dark glass of '20s and '30s Berlin history. The title refers to a section of the Weimar constitution (rarely observed early on, but enforced later by the Third Reich) that "unnatural sex acts committed between people of the same sex is punishable by imprisonment." Through most of the 1920s and very early '30s, the law was largely ignored in favor of a more permissive lifestyle, especially in Berlin, where the spirit of the time is summed up visually in Marlene Dietrich's androgynous role in *The Blue Angel*. Even Hitler's right-hand man was widely known to be homosexual, though he too was eventually executed in a purge once he had served his purpose.

The heart of **Paragraph 175** is the stories of several less well-known victims. Annette Kirk suffered from two set-backs: she was a lesbian and Jewish. For some reason, lesbianism was seen as less malignant than male homosexuality, but she was imprisoned nonetheless; but through the kind offices of the jailer's wife, she was not only released, but procured a passport to England. An openly gay man, who only reluctantly opened old wounds to appear in this documentary, was imprisoned and repeatedly raped while under confinement; to this day, he suffers bleeding from the damage caused a half century ago. And then there's the interesting case of another torture victim, Pierre Seal, who survived the Schirmeck internment camp and was compelled to fight in the German army. Still unwilling to reveal certain elements of his story (part of which involves being used for target practice with medical syringes), he was nonetheless forced to help build the crematoriums that would kill many thousands. To this day, he refuses to speak in his native German.

Directors Rob Epstein and Jeffrey Friedman won an Oscar for 1984's **The Times of Harvey Milk**, but their latest effort is even more accomplished, a fascinating story that goes beyond "gay" and "straight."

It's not hard to figure out why the story behind **Paragraph 175** has remained hidden for so long (only ten people are around today to tell about it); but why a major film by an acknowledged master should be denied a release until now is a baffler. Many don't even realize that **Madadayo** is Akira Kurosawa's last film. (Most review compendiums don't even mention it.) The film never got shown in America, and just about the only way you could catch a subtitled print was on laserdisc. Here we are, seven years after it's official Japanese release, and it's title (which ironically translates to "No, not yet!") turns out to be a fitting description for its domestic distribution. But the wait is over, and finally you can judge for yourself whether the distributors' worries were justified.

No swordplay or battle scenes here, like we had in **Kagemusha** and **Ran**, and no visual landscapes of Akira Kurosawa's **Dreams**. This is a meditative yarn along the lines of his 1987 Hiroshima elegy **Rhapsody in August** — a glimpse at the past through a character study of a college professor who rarely falls on bad luck thanks to what his students recognize as his "solid gold heart."

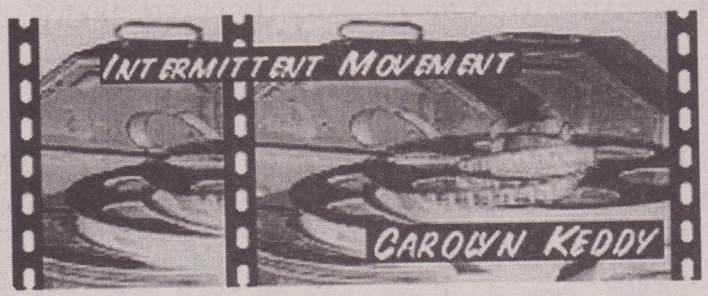
On the last day of school, and German professor Hyakken Uchida (Tatsuo Masumura) has announced his retirement from teaching to a shocked class of students. He's now able to support himself from his writings...but has no intention of casting off ties with his pupils.

Not that they'd let him. Uchida is an amusing, clever man who inspires loyalty through collegiality and sensitive mind. When he moves to a roomy new home, rumor comes along that it was so cheap only because it's a magnet for burglars. His adult students, concerned for his welfare, actually stage a nighttime break-in (and make their

way through an ingenious series of obstacles, right out the back door). It's 1943, and eventually, Allied bombings leave Tokyo in rubble. Now living in a rustic shack near a destroyed mansion, the professor becomes the beneficiary of his former students' support, soon getting so much furniture and dry-goods that he and his wife (Kyoko Kagawa) can scarcely move. And when the war ends, his students come to his rescue again, financing a new house with a circular pond after the professor's design "so his fish won't get bored."

Madadayo starts to lose its bearings after the war has ended, during an ultimately 60th birthday celebration for Professor Uchida. It's a classic-style Japanese drinking party so many testimonials and toasts that even the audience starts to feel a little unsteady. The highlight is seeing diminutive Uchida downing four pints of beer in one draw — without even getting tipsy. Basically, though, he's a sensitive soul; he huddles under blankets whenever there's a thunderstorm, and he's be able to eat or drink for weeks after the disappearance of his beloved pet, an adopted stray cat. Seventeen years pass, and the film develops into a nostalgic meditation on mortality. (Kurosawa himself would die a few years later.) For me, another kind of nostalgia was in operation — the chance to see a young George Tokuro as Asaki, Uchida's most loyal student, and of course Kyoko Kagawa, the star of so many movies and serials... And with its re-creations of wartime Japan, this film has the pervasive mood of time lost. I can't guarantee the same resonances for anyone else, but for at least the first two-thirds **Madadayo** is firmly in the master's hands, and that's good enough for me.

Reactions? E-mail me at spinali@postmark.net



LIVE NUDE GIRLS UNITE!

Live Nude Girls Unite! is a provocative title, even in a non-political way. I commented on the number of single men attending this screening only to be told that there are always a lot of single men at movies. "You barely ever see a single woman at a movie." I see movies alone all the time. **Live Nude Girls Unite!** follows the strippers at San Francisco's 'Lusty Lady' strip club when they decide to unionize to create a better work environment. The Lusty Lady is a peepshow type of strip club where the strippers are in one room and the patron is in a small booth that has a window which opens for the allotted time the customer has paid. The film is told from the point of view of Julia Query who is one of the filmmaker as well as a stripper at the club. Julia moved to San Francisco to become a writer and a comedian and, as most of us know, those jobs don't pay that well, so she took the job at the Lusty Lady. Of course, she could have taken a job at the neighborhood coffee shop, but this is San Francisco and that isn't gonna pay the bills.

The film follows the progress of the stripper's battle with club management. The strippers aren't really asking for more than most employed people; safer working conditions, no sexual harassment, better wages, paid sick days. Query and the women she interviews make it a point that it is only a job and as employees they deserve to be treated fairly.

Query even jokes that this is the first job she has had with this many college-educated women. The light hearted attitude the strippers take toward their goals even when the stakes are high make you want to cheer for them, no matter what your personal beliefs. While striking, they chant "2,4,6,8, Don't go in to masturbate" and "No contract, no pussy". They get men on the street to call the management to protest the firing of one of the women for union activity.

The subplot of the film is Julia's attempt to tell her mother what she does for a living. Her mother is a doctor who has been helping prostitutes with safe sex and finding ways to get off the street. This side of the story that Query admits was done because she knew it would provide dramatic tension. It is very uncomfortable to watch. I can remember these types of fights with my mother because I shaved my head or something inconsequential like that. Julia's mother does not approve of her lifestyle. When the two are scheduled to speak at the same conference, her mother tells her she doesn't want people to know that she is her daughter. Yet, her mother attends Query's discussion group at the conference.

After hours of negotiations and compromise, the strippers are able to unionize. The news of their triumph reaches other women working in the industry inspiring more attempts for unionization. Of course, the club owners come across as evil, but without the women where would they be? It's not like they could just fill in for their striking employees. A must see film for anyone who has to work a shitty job where you are under-appreciated. (www.livenudegirlsunite.com)

In the complete opposite direction from the inspirational **Live Nude Girls Unite!** is **Benjamin Smoke**. **Benjamin Smoke** is a look at the final years in the life of an Atlanta musician. Benjamin has all the traits of a rock star. He was a reclusive, transvestite, drug addict punk. He led a band called Smoke, not to be confused with the '60s English band The Smoke.

The story is mostly told by Benjamin himself. He is very weary and doesn't speak too well. You are able to piece together bits of his life through his stories. He was a teenager living in a shack with no electricity or plumbing when he first heard Patti Smith's music and it changed his life. He started a punk band with some lesbian friends called Opal Foxx Quartet, then later started Smoke. Near the end, he was living in Cabbagetown, a run down, soon to be gentrified neighborhood in Atlanta where the preachers reach on the streets and the kids race go-karts for fun. He is HIV positive. He speaks bluntly of his homosexuality, his drug preferences, his relationship with his mother and his music. It is very fascinating in an elderly relative telling you about his life kind of way.

The thing that is lacking from this documentary is the music. If you don't already know the greatness of Benjamin Smoke (I don't), you won't learn about it from this film. We have to take for granted that Benjamin is telling the truth. There are very few musical clips. The live performance shots are either of the band going on stage or leaving stage. You never get to see the actual performance, yet they were supposedly so memorable as to warrant a documentary. From what I see, I have a hard time believe this man was confrontational on stage. He looks very weak and sits in a chair while he sings. That's the down side of having a junkie tell you about his life without having some actual proof to back up what he is saying.

The only insight we get into his powerful music and stage presence is from a brief description provided by Patti Smith at the end of the film. Patti Smith wrote a song about Benjamin that she recites as a poem and then recalls the one time she saw him perform. The words to her song are very creepy and depressing. The way she describes the experience makes me wish there was more to see in this documentary. Maybe he is actually an interesting performer. You just wouldn't know from what you see here.

I would like to think this documentary was made to inform people of a great musician that most people hadn't heard of while he was alive. Whatever the reason for lack of music, bad recordings or not being able to attain the rights to the songs, it is definitely missed. I am curious enough to seek out some of Smoke's music. I just don't know if anyone else will bother. (www.benjaminremembered.com)

I am always looking for films to review. If you made one, I'd like to see it. Send a copy to me c/o *MRR*. —Carolyn Keddy

From the Street, for the Street

URGENT
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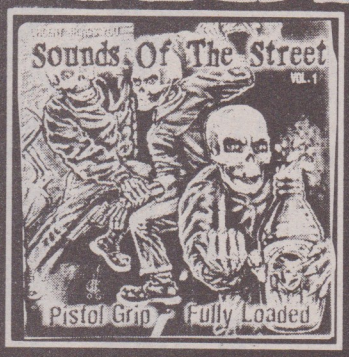

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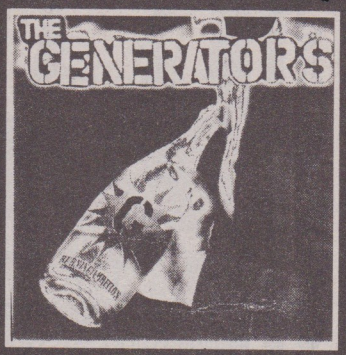

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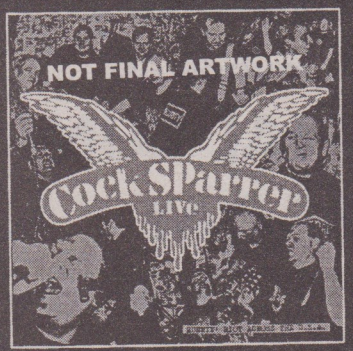

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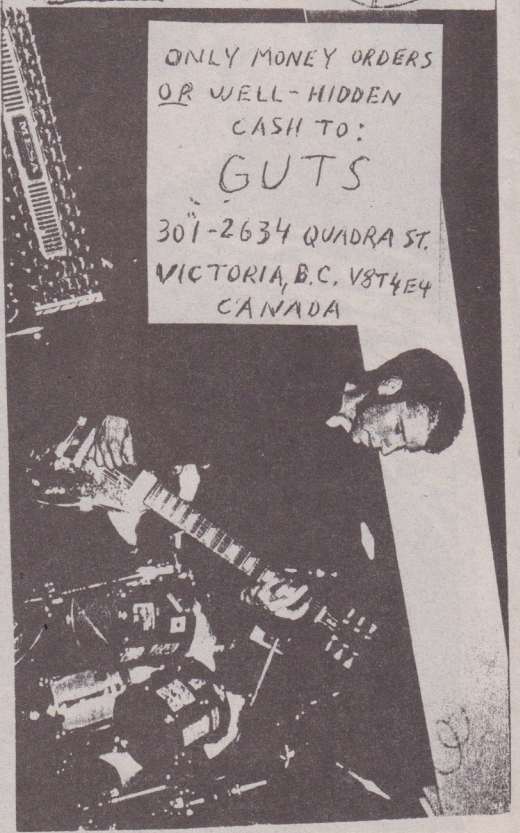

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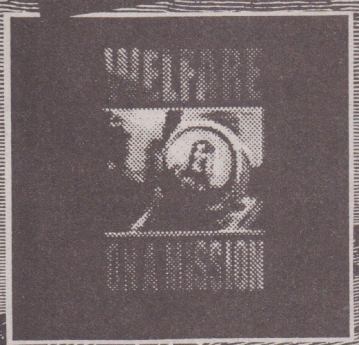

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WHY YOU SHOULD GIVE A FUCK

—AN MRR PRIMER ON THE ISRAELI/ PALESTINIAN CONFLICT

The Palestinian Fight for Independence: A Primer

During the past few weeks, violence has once again erupted in Palestine. As always, politicians from both parties and the editorial pages of just about every major newspaper in the country have declared their unswerving support for Israel. With this extreme bias from both the government and the press, it is perhaps no surprise that the vast majority of Americans also support Israel.

To an observer familiar with the facts, the American position can only appear absurd. Israel is a state founded mostly on land stolen from Arabs, and it is perhaps the only state on earth explicitly dedicated to one ethnic group. It subjects the Palestinians under its control – both in Israel and in the Occupied Territories – to unrelenting discrimination, it continually expropriates their land, and it reacts with extreme violence against Palestinians who resist. Simply put, Israel is a racist state. Worse, the United States not only backs Israel, but arms it; Israel is America's biggest recipient of foreign aid.

Thus, in this issue we present several articles in support of the Palestinian fight for independence. We can't hope to cover all the facts from this decades-old conflict, but we hope to arm each person interested in fighting for human rights with information he or she can use to fight back against American support for Israel.

But first, a primer. Why stand up for Palestine?

(1) Why should one fight for Palestine, when there are so many human rights abuses around the world? There are two reasons to stand up for the Palestinians. First, the United States (and we, as taxpayers) is Israel's only real supporter. Without our support, they'd be politically isolated and would have far less economic and military power. Second, the American media and public are almost fanatically pro-Israel, and we need to ensure that alternative voices are heard. It makes more sense to fight for Palestine than, say, Tibet, where Americans have no role, and thus no influence over events in that part of the world.

(2) Who are the Palestinians? Palestinians are Arabs native to the area that now comprises Israel and the Occupied Territories. Some 3 to 4 million Palestinians live in refugee camps outside these areas, and they are the largest refugee group in the world. Israel (and before Israel, the Zionists) began seizing Palestinian land early in the 20th century, and it refuses to allow the refugees a "right of return," even though it allows thousands of Jews to immigrate into Israel each year. Palestinians have resisted the taking of their lands from the beginning, and they did not accept the 1948 UN plan that established the state of Israel. They and various Arab states fought wars with Israel – with each side blaming the other for each war – several times since 1948, and Israel seized the Occupied Territories in 1967. After 1967, the Palestinians fought on through guerilla warfare and civilian resistance. In addition to seizing their land, Israel has displaced millions and killed tens of thousands. UN Resolution 242 calls for Israel to withdraw from territories seized in the 1967 war.

(3) What exactly does Israel do to the Palestinians? Israeli oppression dates back long before 1948, when the state of Israel came into existence. Jews fed up with oppression in Europe decided to move to Palestine, where a very small number of Jews lived alongside hundreds of thousands of Palestinians. Since the turn of the 20th century, they have forced the Palestinians to pay for the crimes of white Europeans by stealing their land to create a nation that today is the world's only state explicitly dedicated to one ethnic group. Inside Israel, Palestinians make up 20 percent of the population, but suffer routine discrimination and land seizures; Apartheid-type laws and policies make much land available only to Jews. In the West Bank, Gaza, and East Jerusalem, Palestinians face a military occupation, constant expropriation of their land to make way for illegal "settlements" of armed right wing Jews, and decades of economic and other forms of discrimination. When they rebel – as they have many times over the years – the Israeli army routinely uses deadly force to "contain" their anger.

(4) What about the "peace process"? After six years of a Palestinian rebellion known as the Intifadah, Israel in 1993 went to the bargaining table with the PLO. The result was supposed to be a somewhat independent Palestinian entity, with the process to be completed by May 1999. This never happened, as Israel reneged on its deal. Worse, it has seized more Palestinian land in the West Bank and Gaza since 1993 than between 1967 and 1993, and continued to brutalize the Palestinian population. Israel wants to remain dominant in the area, and it does not want a fully independent Palestinian state. For these reasons, many Palestinians have come to see the "peace process" as a US-led sham that serves only Israeli interests. Their frustration at the continuing oppression was the real cause of the latest round of resistance. The US and Israel blame Arafat instead of examining these root causes, as if one man could stir thousands of people to take to the streets day after day to face Israeli firepower and risk death.

(5) Isn't it Anti-Semitic to Oppose Israel's Racist Policies? No. Fighting racist Israeli oppression has nothing to do with whether the oppressors are Jewish. Right wing supporters of Israel often charge that anyone who criticizes Israel is motivated by anti-Semitic prejudice. This is nothing more than a device to silence opponents. In fact, most American Jews, and a good percentage of Israeli Jews, support some type of peace process and realize that there must be a Palestinian state. Support for Israel comes from right wing fundamentalist Jews, right wing Christian whites (who believe that the Biblical god deeded Palestine to one ethnic group), and American policymakers who favor Israel because it is a Western-style state in the Middle East.

(6) Does Opposing Israeli Oppression Mean we have to Support Islamic Fundamentalists?: Again, no. The American media generally portrays Palestinian Arabs as religious fanatics, terrorists, or immature and savage children. But Palestinians, like every other ethnic group, come in all stripes, and the main Palestinian organization, the Fatah wing of the PLO, is secular. They have a vibrant intellectual culture. The vast majority of Palestinians are ordinary people. While there is no doubt that Arafat himself is no democrat and that Islamic fundamentalists oppress women, this is no reason to support Israeli aggression.

(7) What Solution Should we Fight For? In the short run, we should demand a fully independent and democratic Palestinian state, with East Jerusalem as its capital, and the shutting down of all "settlements" within the Occupied Territories. In the longer term, we should fight for a "right of return" for the millions of Palestinians who live in refugee camps around the Middle East, Israeli compensation for the land it has stolen (much as the Germans and Japanese now must pay compensation for their crimes in World War II), and full civil equality for Palestinians who are Israeli citizens. Perhaps there is room to dream; Palestinian activist and Columbia University professor Edward Said calls for a single state, dedicated to the interests of both ethnic groups.

(8) What Can I Do? Speak out against US and Israeli policies. Talk to your friends and co-workers, and write letters to the editor. Attend protests. Speak out against racist attitudes towards Arabs. This is, after all, a battle for public opinion, and everyone can play a part.

(9) Where Can I Get Better Information? There is no other topic on which the US media displays as much bias and ignorance as Israel's oppression of the Palestinians. It is important to learn the facts and know what the US media omits or distorts. For a wide variety of other viewpoints, try the following:

∑ The American Arab Anti Discrimination Committee. A domestic group with news and press releases. (www.adc.org)
∑ The Palestine National Authority: Articles, history, and news.
∑ Ha'aretz: Israel's leading newspaper; compare its content and tone to the

fanatical editorials that appear in American newspapers.
Σ Hizbollah: The website of the Lebanese guerrilla organization that defeated Israel in southern Lebanon contains video footage of Israeli atrocities, news, and some fundamentalist blather.
Σ The Beirut Daily Star: moderate Lebanese newspaper with English-language website.
Σ BBC World News: As with a comparison to the Israeli press, the bias of the American press really stands out when one compares even the official media of our (other) closest ally.
Σ Addameer.org: This website is run by Palestines in Ramallah (on the West Bank) and includes news and details about the recent conflicts.
–Tait Graves

Who Is Ariel Sharon?

Journalists these past few weeks have frequently referred to Israeli rightist Ariel Sharon's visit to the Temple Mount in Jerusalem as the act that provided the spark for the latest round of resistance by Palestinian freedom fighters. In turn, I've seen several letters to the editor in various American newspapers to the effect of "what is wrong with one Jew visiting a holy site? These Arab terrorists are just stirring up hatred." I have no doubt that the people who write these letters know full well that Ariel Sharon is no ordinary Jew, and that Palestinians have good reason to loathe him. Unfortunately, the US media has done little to provide the necessary background. I'll fill in the holes.

Ariel Sharon has dedicated his life to the destruction of Palestinian life and culture in what he sees as Greater Israel, and he has been at it for almost 50 years. In the early 1950s, as the leader of an Israeli commando group called Force 101, he led assaults on two Arab villages where scores of civilians were brutally murdered. In the infamous attack on Qibya in 1953, Israeli troops set Palestinian homes on fire while women and children cowered inside.

During the 1970s, Sharon oversaw brutal activity against Palestinians in northern Israel (the Galilee) as Israel moved to expropriate their land to make way for Jewish "settlers." In the later 1970s, he was the architect of a particularly totalitarian clampdown in the occupied West Bank, which saw, over the years, thousands of Palestinians beaten, arrested, and so on. Sharon led the 1982 Israeli invasion of Lebanon, an act which killed tens of thousands of civilians, most notably the hundreds of Palestinians massacred by machine gun fire at Sabra and Shatila by Israel's Phalangist allies while Israel troops stood nearby. Even the Israeli government later found Sharon indirectly responsible for this stunning atrocity.

Finally, in the 1990s, Sharon served as Israel's "housing minister" a position that allowed him to speed up the expropriation of Arab lands in the West Bank and in East Jerusalem to a rate never before seen. His racist goal, of course, is to create "facts on the ground," or settlements of extremist Israelis in the occupied territories, to maintain Israeli control over those areas. *–Tait Graves*

A Tragic Reversal: Madeleine Albright's View of Reality

I.[also anonymous] "acts of violence, especially the excessive use of force against Palestinians," Albright immediately waxed apologetic.

She was defensive not about diluting the text of the resolution and eliminating any explicit reference to Israel's culpability, not about abstaining when the US should have cast an affirmative vote in condemnation of the horrific and tragic loss of Palestinian lives (mainly children), and not about American passivity before the very visible crimes against humanity that are being committed by Israel with impunity and arrogance.

Rather, Madam Albright expressed contrition at not casting a VETO on this hesitant, apologetic, and inadequate expression by the international community of minimal recognition of Palestinian humanity and suffering.

Why? Because the US wants to "safeguard" its role as an "even-handed peace broker."

To the Palestinians, this came as a complete surprise since the US has never been even-handed or fair or even remotely human in its brokerage of the peace process.

Given the chance to atone, however modestly, for such double standards and bias, the US once again insists on failing the test of moral integrity and humanity.

Worse yet, Madam Albright (and with a straight face) declares in a cold and deliberate tone that the Palestinians have "placed Israel under siege."

I immediately assumed that she had confused her nouns, and that she had inadvertently given the converse version of reality.

In the next breath, however, and with the same dead pan, expressionless, emotionless, glazed look, Madam Albright repeated: "Those Palestinian rock throwers have placed Israel under siege," adding that the Israeli army is defending itself.

At the risk of tediousness and redundancy, it is appropriate to remind Madam Albright of a few basic facts that may have escaped her notice:

It is Israel that is the belligerent occupant of Palestine (and not the other way around).

Israeli tanks and armored vehicles are surrounding Palestinian villages, camps and cities (and not the other way around).

Israeli (American-made) Apache gun ships are firing Lau and other missiles at Palestinian protestors and homes (and not the other way around).

It is Israel that is confiscating Palestinian land and importing Jewish settlers to set up illegal armed settlements in the heart of Palestinian territory (and not the other way around).

The settlers on the rampage in the West Bank are Israelis terrorizing Palestinians in their own homes (and not the other way around).

The homes that are being demolished at the hands of the Israelis are Palestinian homes (and not the other way around).

The armed soldiers and Special Forces at checkpoints throughout Palestine are Israeli (and not the other way around).

The more than a hundred murdered civilians and thousands of injured are all Palestinians being shot by Israeli occupation troops (and not the other way around).

It is Israel that has closed down the Palestinian airport at Gaza thereby preventing badly needed medical supplies from reaching the Palestinians (and not the other way around).

The crossing points to and from Palestine as well as entrances and exits to and from all Palestinian inhabited areas are manned and controlled by Israeli soldiers who have completely prevented all freedom of movement (and not the other way around).

To state the obvious once again, Madam Albright, Israel is committing atrocities against the Palestinians with total impunity, and yet you maintain "Israel is besieged."

To add insult to injury, you admonish the Palestinian leadership for not ordering their people to "stop the violence," as though you're entirely oblivious of the fact that all it takes is an order from Barak to his "disciplined" occupation army to stop killing Palestinians.

No, we will not lie down and die in silence, even to accommodate you, Madam Albright, for cold-blooded murder is not a phenomenon we condone.

May I suggest that the siege is in the minds of American officials and apologists for Israel who willfully persist in blaming the victim, in finding a false symmetry between occupier and occupied, in adopting a double standard on the value of human lives and rights while totally dehumanizing the Palestinians, in treating Israel as a country above the law and Palestinians as a people not worthy of the protection of the law, in manipulating and inventing a peace process that would accommodate such a racist and stereotypical version of reality rather than a reality of justice and evenhandedness, and in evading and distorting moral responsibility towards the Palestinian victims rather than celebrating the violence of the oppressor.

Granted, Madam Albright, Milosovic is a war criminal (despite the fact that his army did not massacre the Serb opposition that brought about his downfall), but what about Ariel Sharon and even your good friend Ehud Barak. Whose blood is dripping from their hands?

Granted, Madam Albright, "the people have spoken" in Yugoslavia, so why don't you listen when the Palestinian people cry out for justice?

As a woman, a mother and grandmother, you surely understand the pain of children and their parents when they get hurt; what about the agony of senseless and brutal murder being visited on Palestinian children?

May I suggest, Madam Albright, that before you go on television before the whole world to pontificate on issues Palestinian that you start by examining the facts, and then start to examine your own conscience. *–Hanan Ashrawi, Secretary General of the Palestinian Initiative for the Promotion of Global Dialogue & Democracy (MIFTAH), and Member of the Palestinian Legislative Council. (October 9, 2000)*

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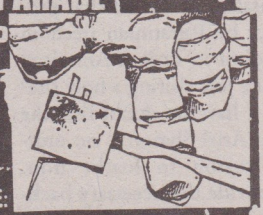

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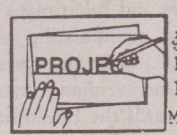

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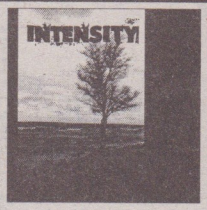

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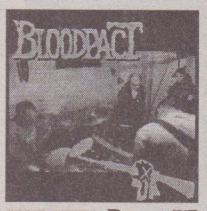

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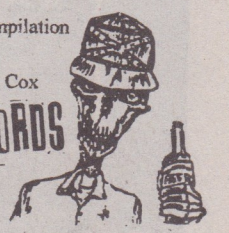

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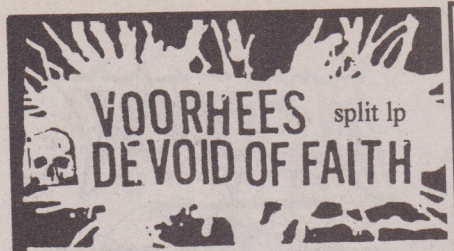

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FUCK AUTHORITY

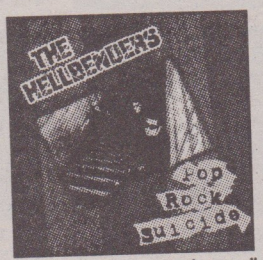
DEAD BEAT RECORDS

Stores Contact: Revolver, Get Hip, Revelation, Sound of CA, Green Hell (Germany) and Disgruntled

Safety Pins-Invite Us To Your Funeral LP/CD

-The I don't Give A Fuck-ometer is totally in the red on this one!! After 2 completely smoking albums on Munster Records, these Spanish punks move over to Dead Beat for their debut American release. The Safety Pins are pure pissed off rage in songs like 'Suburban Twat', 'Plastic Punks' and 'Invite Us To Your Funeral!'. These guys bring a genuine sense of sheer anger and discontent reminiscent in early Jabbers era GG Allin. 13 songs on the cutting board floor including a cover by one of San Francisco's most hated bands... The Fuck Ups!!

The Hellbenders-Pop Rock Suicide LP/CD



-Every few years a bands will come out of LA, that just destroys all the bands in its path. Lotta bands playing out here, but very few grab ya by the throat. Well here they are...The fuckin' Hellbenders. They're not playing the Sunset strip or waiting to get that big call from Capitol. They just play their meaty as fuck blood, sweat and broken guitars strings Rock N Roll. The dual guitars rip through the top on this one with the 2 guitar players completely feeding off of each other. 200% energy all the way right down to the seering Menace cover. Yep, they're lighting up the underbelly of LA, and you can be guaranteed your town is soon to follow

Smogtown-Beach City Butchers 10"

-Fear not my fellow punk rockers, the New Beach Alliance NEVER disappoint. With two shit hot 45's and, a killer track on the Viva La Vinyl #3 LP, they've returned with their strongest material to date . 6 scorching anthems in this masterpiece: 'Beach City Buthcers.' Hundreds of devoted, loyal Smogtown wavers can't be wrong!!!

Smogtown & Teenage Knockouts-split CD

-Grab the gun, stick the fuckin' barrel in your mouth and pull the trigger.....BBBBBOOOOOOOOOMMMM. Smogtown and the Teenage Knockouts BLOW your mind with pure wreckless abandon. Both 10"'s and a Smogtown bonus track on this 15 songer. These 9 Rock N Roll mercenaries refuse to let punk rock die!!!

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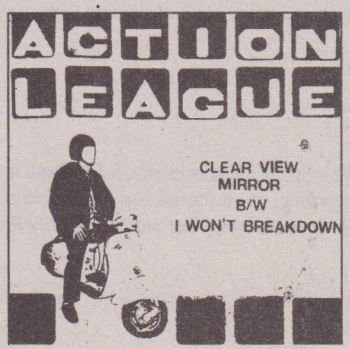


ACTION LEAGUE - "Clear View Mirror/I Won't Breakdown"

New Wave-ee pop rock and roll here with the A-side having a raw pop feel of, let's say, SICKO meets ELVIS COSTELLO. The B side is a slower pop number, not so great. Worth noticing for the retro genre, although this still seems in the developmental stages. (RL)
(Tiger Suit, no address)

HASIL ADKINS - "Poultry in Motion—the Hasil Adkins Chicken Collection 1955-1999" LP

Look at that caveman go (and I mean that with the highest degree of respect for Mr. Adkins and all he stands for). To hell with *The Rise and Fall of Ziggy Stardust* and *Dark Side of the Moon*—this is my idea of a concept album. Fourteen deep-fried servings of lowdown hunch 'n' roll from the gnarliest mountain man this side of Ellie May Clampett, all of them based around the flightless domestic fowl. For your money you'll get "Chicken Walk", "Chicken Hop", the astounding instrumental "Chicken Run", "Pick That Chicken", "Cookin' Chicken", and more, more, more. As the title implies, the material herein dates from a 1955 take on the classic "Chicken Walk" to "Chicken on the Bone", recorded last year. As per his custom, it's none other than Haze himself thrashing the 'lectric guitar, beat the drums (with foot pedals) and barking out the words live in the studio, free of overdubs or backing musicians. Frantic, man, frantic. If you've not been exposed to Uncle Hasil then it's high time you corrected the mistake. (JH)
(Norton, Box 646 Cooper Station, New York, NY 12076, nortonrecords.com)

ALGADON - "Shelter" EP

You've heard of things being totally '80s; well, this is totally '90s. I think every other underground band sounded kind of like this back around '94 or '95. Screamed/painful vocals, heavy guitars, and head banging drum beats. For the comparison craving I would say these guys sound like NEUROSIS, SLEEP, GRINCH and BUZZO•VEN. (RM)
(Meconium, PO Box 25171, Raleigh, NC 27611)

ALL BETS OFF - "Friendly Fire" CD

Oh for the sweet love of Satan...this is worse than I had ever expected. I was hoping this was going to be a more mature version of their somewhat generic tough guy hardcore of which their 7" consisted, but fuck, what have these kids been smoking? I mean it, I think some motherfucker lost the edge or some shit. A clear mind couldn't come up with this crap. And to think I waited until I was in a good mood to do my reviews, so they wouldn't be tainted with hate, and for what? Now I'm fucking pissed again and I just got over having to go SLAP SHOT on some drunk-ass, bar-going fuckers a few days ago and now this. Talk about getting stabbed in the back. Fuck this. PS: Please don't hurt me. (TJ)
(All Bets Off, 530 Divisadero PMB 121, San Francisco, CA 97117/allbetsoff.cjb.net)

ALLERGIC TO WHORES - "Simple Minds Are Easy to Assemble" CD

This band had an EP a couple of months ago that I know many of you never bothered to pick up. Fools! Hopefully, those looking for an East Coast influence (PIST, TOXIC NARCOTIC, etc.) on their favorite developmentally disabled Ohio thrashers (GORDON SOLIE, PUNCTURE WOUND, etc.) will wise up (as BOLD

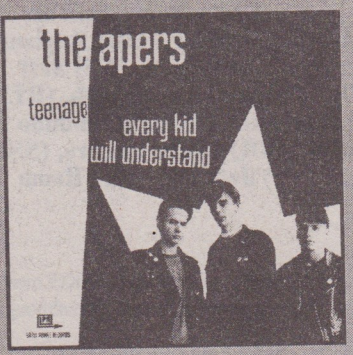
once said) and buy this CD. (TH)
(PO Box 30248, Middleburgh Heights, OH 44130)

AMERICAN NIGHTMARE - "Protest Song #00" EP

Whoa! AMERICAN NIGHTMARE hold their own with a great EP made up of ripping fast hardcore, clean guitars, angrily shouted vocals and lots of back-up shouts. And it all screams "East Coast hardcore!" While the graphics and layout looked sharp, my only complaint about this record is that the font of the lyrics were so damn small that I could barely read them. But that complaint is minimal, because this record really has some bite. So dig in! (RC)
(Bridge Nine, PO Box 990052, Boston, MA 02199-0052 bjridge9.com)

AMP 176 - "Repo'd" CD

Hmm, this seems to fit the modern Midwest sound pretty well. Thick two guitar sound that mixes melodic lines with a mid-paced chunky rock style. The vocals are kind of tuneful and wistful in a slightly predictable and wimpy way. They almost sound like Sonny Kay singing for PROMISE RING. I'm sorry, but this is just too slick and self consciously romantic for me. It should go over well with the young backpack crowd, though. I'll pass. (BG)
(Pshaw, PO Box 2246, Minneapolis, Mn 55402)



ANTI-DOGMATIKSS – "Anti-Dogmatikss" LP

Collection of stuff from this long running Spanish band spanning fifteen years. They began in Barcelona in 1983, playing fast political European hardcore and, as far as I know, are still at it. The music is chaotic, loose, and angry and the lyrics cover the anarcho staples of war, religon, and animal abuse. Similar to the Italian, German, and Dutch bands of the period, they played a big role in squatting, organizing shows, and political action. This is a very well made chronicle of (the band and) that time. It comes on high quality vinyl with a thick, glossy, black and white book containing their story, photographs, and lyrics. Well worth having for all you hardcore historians. (AD)
(Tralla, Apdo. 37119 08080 Barcelona, SPAIN, tr@trallarecords.com)

ANTI-DOGMATIKSS - "Una Cruda Confesion" EP

Raw and spastic early '80s hardcore that hearkens back to their Spanish predecessors, R.I.P. It still leans towards the NEGAZIONE/WRETCHED side of the genre, especially in the recording, and it sounds like it could've come straight off of the *Peace/War* compilation. Thick white vinyl and indecipherable Spanish lyrics that are presumably about violence of some kind. (RD)
(Tralla, Apdo. 37119, 08080 Barcelona, SPAIN)

ANTONIO THREE - "Theme from Love Lesson No. 9" EP

Have I heard of, or heard, the ANTONIO THREE? The name sounds so very familiar...okay, ears open and eyes forward. "Theme from Love Lesson #9" is tough stuff all right, the sound of broken hearts and snapped minds. Rough and tough, fuzz and buzz galore like the best of countrymates the SPLASH FOUR, with the addition of weird psych-out guitar leads and hither and thither. Maybe I should have been paying more attention when I heard them the first time? Perhaps. (JH)
($6: Yaskisakana, 51 rue Pierre Renaudel, 76 100 Rouen, FRANCE, yakisakana.rec@wanadoo.fr)

THE APERS - "Teenage Drama Every Kid Will Understand" 10"

I love 10" vinyl. Normally it's the perfect format because it's not too long and you don't have to flip the record as soon as you sit down to give it a listen. Unfortunately, with this release, it's a very long listen. Don't get me wrong, the APERS are a really ear-pleasing band so it's not too tedious of a task to listen to this but it's mostly mid-tempo tunes and ballads, so it never really gets your blood going but it doesn't make you want to shut it off either. Perfect background music for typing or drawing (Jesus Christ did I just type that???). Geek Rock but just in aesthetics not practice. These boys give the RAMONES and Lookout! Records circa '97 a huge nod and even though they are from the Netherlands one of them even sports an stylish San Francisco Giants baseball cap (goes to show that the Netherlands wouldn't know a good Bay Area baseball team from the Brewers). (BM)
(Little People, PO box 21145, 3001 AC Rotterdam, the NETHERLANDS, littlepeoplerecords@hotmail.com, welcome.to/littlepeoplerecords)

A POOR EXCUSE - "Crashed Out, Wasted, Useless, Hated" CD

Angry and tough old school hardcore from the Boston-area from a band that apparently is no more. There's an acoustic folk song at the end about getting yourself back together. A pretty decent release. (SR)
(ADD, PO Box 391644, Cambridge, MA 02139, apoorexcuse.com)

ASSFORT - "Change of Price or Real Speed" EP

Raw and rippin' ASSFORT amazes with the amount of hardcore hooks they can fit on one little piece of vinyl. Driving and catchy with immortal songs like "No More Make Love Destroy." I do wonder why the cover art has them tricking out a Mercedes with a V8, but I might be the only one perplexed by such things. (TJ)
(Mangrove Label, ACP BLDG 3F 4-23-5, Koenji Minami Suginami-Ku, Tokyo 166-0003 JAPAN)

ASSNIPPLE - "Rules!" EP

Essentially a gimmick band, one whose gimmick is shockingingly unmoving. Kinda goofy/spazzy hardcore, vocals shrieking in an old "Shimmy-Disc" kind of way; I think we have us here a hardcore band doing an unconscious BOREDOMS tribute 7". I am consciously lifting the needle... (RW)
(no address)

ATROCIOUS MADNESS - "The Uses of Harp" EP

Fast as fuck screaming crust. This Portland band is intense. Screeching guitars as well as voices coming from every which way. The usual peace and equality punk lyrics: religion, animal slaughter, environment. The recording isn't that great but its definitely DIY so it makes up for it. By the way, you need a 45 adapter for

this one (old school—I love it). This isn't as cool as the flexi. (SR)
(Atrocious, PO Box 40113, Portland, OR 97240-0113)

ATROCIOUS MADNESS - "Keep Watching the Skies" Flexi EP

More crust destruction from the D-beat capital of the USA: Portland, Oregon. On this one sided, limited to 1,000 flexi, ATROCIOUS MADNESS bash through three songs with the muddy sound that only a flexi can deliver. The guitar smacks up right against the full and resonant drumming, dancing to see who's the boss of ATROCIOUS MADNESS. The result is a rich and driven attack that the bass and vocals leak into. I think the title of the song "Keep Watching the Skies" is really well penned. (TH)
($2: PO Box 40113, Portland, OR 97240-0113)

BAD INFLUENCE – "Last Cries" CD

More heaviness. From Belgium, BAD INFLUENCE remind me of ANTI-SECT and not just because of their logo, AMEBIX is another obvious comparison. Grindy, dark, and political, this is well trodden turf, but they do it pretty well, keeping some originality in there. They got keyboards in here too—I like that. Very swanky packaging. (AD)
(Marcel Janssens, Oosthamsestwg. 12g, 3581 Beverlo-Beringen, BELGIUM, rawkfm@hotmail.com)

BANANA ERECTORS - "You Got That Uh Uh/ Greyhound Love"

Whoa now baby, here's an incredibly infectious pop punk ditty that would be right at home in any malt shop jukebox. Apparently, this sugary lil' song was a gift from the PSYCHOTIC YOUTH. The B-side drips RAMONES through and through and compares closely with FIFI & the MACH III. Fun stuff. (DL)
(Sympathy For The Record Industry)

BAREBONES - "Speedfreak/Getting to Go"

Fuck. Lollapalooza 2000, here we come. Hey, they've copied Leif Garret's new look! The tight leather pants, the bandanas, wifebeaters, leather chokers, it's all there! Except BAREBONES are Japanese. Could this be the next wave of boy bands? Supply a METALLICA meets HELLACOPTERS sound and watch the strippers get in line and the dough roll in. Don't fall for it. (RY)
(Mangrove / Base / ACP BLD 3F 4-23-5 Koeji Minami Suginamiko, Tokyo 166-0003, JAPAN)

BARE KNUCKLE FIGHT - "Beaten Beyond Recognition" CD

Short CD—six songs. Australian band pulls slower, impact laden hardcore—it's patently rough, both in production and execution. Gruff vocals, the whole thing oozes thickneck. They've mixed the guitars way up front, so it's really heavy. Lyrics are pretty stark—abandonment, suffering, you get the idea. Want to believe songs like "Lack of Respect" have some explanation—none given here though. Lyrics certainly ask more questions than they answer. Solid music, solid execution, nagging doubts. (TM)
(Bare Knuckle Fight, 5 Moolcha St, Mayfield NSW 2304, AUSTRALIA)

BECKETT & FRIENDS - "Weed Crazy/Got Done"

Pot is good, pot is bright. All hail the coming of pot! Who knows who these guys are, the 45 is a wasteland of misinformation. A-side, kinda fucked-up primiteevo garage mess that works okay, b-side is a weedy love affair conducted over simple mechano beats. If any one of you have ever exposed yerself to WEEN, you won't need this. (RW)
(no address)

BEEFCAKE IN CHAINS - "Beefcake..." EP

Six songs of tough guy punk, including one RICHARD HELL & the VOIDOIDS cover, with equal parts metal and straight rock and roll mixed in. Much in the same vein as the BUMPIN' UGLIES, LIMECELL and COCKNOOSE, if you've heard those bands. Not bad. (RM)
(Transparent, 6759 Transparent Dr, Clarkston, MI 48346)

THE BELL RAYS - "Smash The Hits!!!!!!"

.....sheeeeesh!!!!!!.....what's going on this month??????....this is the second record in a row that's pressed strange.....this is an eight inch record with no needle leader grooves....the songs start on the edge of the wax.....so, is Lisa Kekaula a household name yet?????!....man, there is a hell of a lot of improvement done on this one.....not all muddy like the other record....there's production here and the songs are crafted better.....no punk here kids....this music is for adults....and that might be good 'cause I think this rocks....more soul!!!!!....more soul!!!!!! (SW)
(Flap Ping Jet, 3639 Midway Dr. #271, San Diego, CA 92110, flappingjet,com)

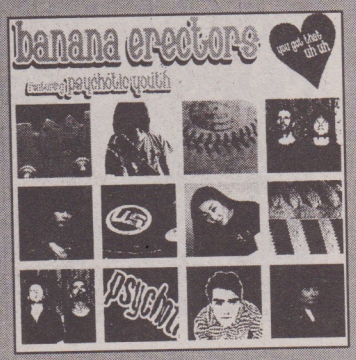
BETTER THAN A THOUSAND - "Value Driven" CD

Re-release of the same BETTER THAN A THOUSAND CD that was being sold a few years ago on the "Ray can still jump, but we're no YOUTH OF TODAY" tour. New packaging with lyrics and some words of encouragement from Ray

in Spanish. (TJ)
(Pinhead Records, C.C. 1297, CP 1000 WAM, Buenos Aires, ARGENTINA/better1000@aol.com)

BEYOND DESCRIPTION - "Acts of Sheer Madness" CD

Seventeen song CD from these legendary Japanese hardcore maniacs—they've certainly been at it for a long time. This is frantic hardcore, as they've done in the past. Short songs, stop/start breaks, frenzied rapid fire blasts—a little of everything here. It's unfortunate, as they haven't seemed to get the recognition some other Japanese bands get—perhaps because they're a little on the pedestrian side of things. Nothing flashy, no crazy artwork, sticking to their black and white roots—not much here that would get noticed. Their loss, because it's some solid, fast hardcore. (TM)
(Forest Records, c/o Hideyuki Okahara, Ceramica 2 No 301, 2-1-37 Minami, Kokubunji, Tokyo, 185-0021, JAPAN)

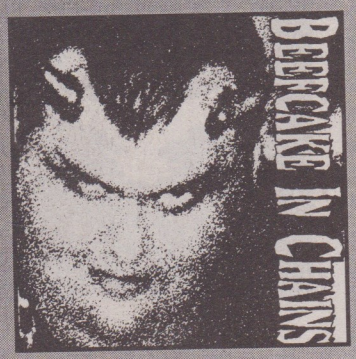


BITTER BOIS - "The Streets are Burning" CD

The best thing aboput this band is their guitar sound. A really cool buzzsaw tone without being metal. Unfortunately they don't write very good songs. Twelve tunes ranging from mid-tempo CONDEMNED 84 type dreg to pogo style, three-chord punk that lack in the hooks department. Hey guys, if it's any consolation, even BETTE MIDLER got panned by the critics' sharp pen sveral times, yet look at where she is now. You go Bette! (RM)
(Blind Beggar, Bogenstr.25 D-66957, Eppenbrunn, FINLAND)

THE BLANK FIGHT - "House Band Feud" EP

This is really fun melodic punk rock—the kind that just gives you that warm glowing feeling while listening to it. Included with the lyrics are the chords so you can play along, kids. They even get the harmonica to work in really well which is hard to do. "I'll knit for you together all my hopes and dreams and put them in yer pocket." It's all about the inspiration. (SR)
(Blank Fight, 243 14th St, San Francisco, CA 94103)



BLOODPACT - "(A)bastardization" CD

Wow, get it all here. 22 song CD compiling tracks from past 7"s, comps, 12" split with VARSITY and even a few unreleased songs. A self released CD to help finance touring and, according to them, produce a digital archive of vinyl achievements. Catch them on the road and buy. (TJ)
(Tour CD—no address)

BOBBYTEENS - "Not So Sweet" LP

Bay Area stalwarts still willing to play anywhere/anytime! Here is the Euro vinyl of the Estrus CD, dunno if there are any differences in songs. Straight up glam-drenched garage rock, lovely sleeve art, the works. They continue to be a whole lotta fun live, even if this recording shows some signs of the freezer burn that infected the DONNAS to their detriment. There are still several great songs scattered on this one, so loyalists step lively! (RW)
(Screaming Apple, Duchemichstr. 14, 50939, Köln, GERMANY)

BORN DEAD ICONS - "Work" LP

This is really good heavy and driving mid-paced hardcore from Montreal. Dark poetic lyrics that come from a vocalist that half the time sounds like Lemmy. Actually, a few songs do sound like MOTORHEAD. This is not to say that all of it does, just a little influence here and there. Musically, these guys are totally together—the varying slow breakdowns creeping up to intense parts are definitely worthy of note. This becomes ever more excellent the more it's listened to. (SR)
(Dead Alive, PO Box 97, Caldwell, NJ 07006, samhain@deadalivere-cords.com)

BRAINLESS WANKERS – "Endorphin" CD

Pop punk with ska tendencies. Maybe a big SNUFF influence here with horns mixed in, or maybe if the UTTERS went ska it would sound like this. This does have that produced Fat Wreck Chords sound. Nothing incredible, but still a fun big-sounding release with some catchy tunes. (RL)
(Brainspot, invalidenstr. 145, 10115, Berlin, GERMANY, brainless-wankers.de)

BRASS TACKS - "Just the Facts" CD

I have really liked everything this band has done up to now and some of the songs here are really great, but some just don't cut the mustard. At their best this band plays cool, catchy rock and roll punk. For the most part though, this release is boring and uninspired middle-of-the-road boots and braces, carry on-type stuff. (RM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

BREAKDOWN - "Battle Hymns for an Angry Planet" CD

Damn this band has been around for something like 13 years and they haven't matured a bit. That's not the compliment it should be. Tired New York hardcore, the tough drinking kind that couldn't be more contrived. I don't how many original members are still in the band, but you have to get 'em something for keeping at it. (TJ)
(Thorp/Chord, PO Box 2007 Upper Darby, PA 19082/thorp-ster@prodigy.net)

BUDDY BRADLEY - "The End of the Day" EP

So it's nice to see that Italy still seems to have bands obsessed with SCREECHING WEASEL. Yup, BUDDY BRADLEY plays that one, two, three, four punk rock just like their Chicago counterparts. Who in turn did it just like the

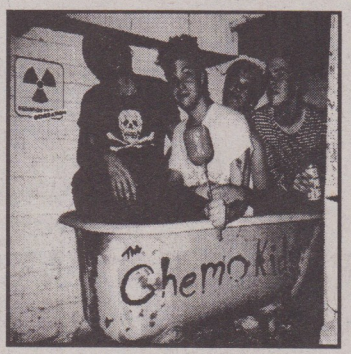
RAMONES. Still, BUDDY BRADLEY do it with energy, enthusiasm, and more than a couple of good hooks. If you're looking for something groundbreaking, this isn't it. Now if you want something good, then you may have a winner. (JF)
(Chuckie's Tales, Bedendo Davide, via Adamello, 12 37036 S. Martino B.A., Verona, ITALY)

CAPTAIN BIGWHEEL - "Detonation" CD

Over-testoteroned, reverb-filled rock and roll. Songs about drinking, cars and girls. The band wears matching black jackets with flames on the sleeves. I am quite surprised that there isn't a half naked girl on the cover. That puts them ahead of the pack. (CK)
(Rudos, 24 Richmond St., Pittsburgh, PA 15205, captainbigwheel@hotmail.com)

CELL BLOCK 5 - "Push It" CD

My first introduction to this band live was when the lead singer got on stage, turned his back to the crowd, and spread his dark open butt cheeks at the audience. Man, not an image that can soon be forgotten. On that note, here you got a lot of fast and furious all done with a sick sense of humor. CELL BLOCK 5 play in that DWARVES-y later-RAMONES-style of punk rock. This CD also hosts lotso local punksters helping out on guitar and vocals along the way *i.e* "He Who Can Not Be Named", Cris Freeman of PANSY DIVISION, and East Bay Ray. Music strictly for the rejected, drunk, and addicted. (DL)
(Industrial Strength, 2824 Regatta Blvd., Richmond, CA 94804)



CHAINSAW MEN – "Electric Juju" CD

A decent punky rock and roll disc here. It has that heavy chunky guitar sound that sort of reminds me of RADIO BIRDMAN, but at times this also sounds like the SMITHEREENS. So I can't tell if this is a punk thing or a failed modern rock and roll thing. But this does sound pretty good to me. Although not necessarily produced, it's not exactly over the top either. (RL)
(NKVD, PO Box 60369, San Diego, CA 92166, nkvdrecords.com)

CHANTS R&B - "Stage Door Witchdoctors" CD

A great public service this, making the hypercharged R&B based wail (comparable to the PRETTY THINGS) of New Zealand's CHANTS R&B widely available at popular prices. Not only does it have their best studio tracks (including the legendary killer "Neighbour Neighbour" {where do these crazy Kiwis get their spelling, Britain or something?} and "I'm Your Witchdoctor," but it features the creme de la creme of their insane live 1966 tape which has surfaced on a none too easy to obtain import. Dankon! (DD)
(Bacchus, PO Box 1975, Burbank, CA 91507

CHEMO KIDS - "Radiation Generation" CD

This band so could've been playing at CBGB while Johnny Thunders was shooting up backstage and Stiv Bators was fucking Bebe Buell in the bathroom. And they've got the little striped t-shirts to prove it. (DP)
(Pelado, 521 W. Wilson #C103, Costa Mesa, CA 92627)

THE CHORDS – "So Far Away" CD

This is an awesome disc! The CHORDS were probably the second greatest mod band ever, next to the JAM, excluding the forefathers, the WHO. So this is their one studio LP with bonus singles tracks. Great songs with power and that mod Rickenbacker quirkiness. If only bands today had this much talent and songwriting skill. A no brainer. If you ever liked a single JAM song then track this down! (RL)
(Captain Mod, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK, captainoi.com)

THE CIRCLES - "Looking Back" LP

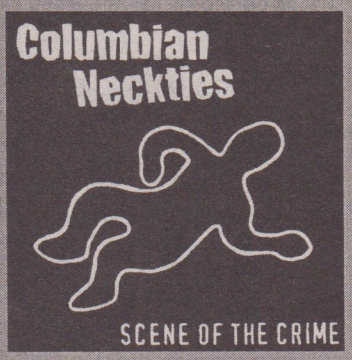
.....yet another record I get to review by the English CIRCLES.....an old mod/power pop outfit from '79....this, I guess, is new stuff.....the last time I reviewed one of their records I had no idea that they went back so far.....I think it was a reissue and I thought they were a new band.....that's what you get for smoking dope and drinking beer before doing reviewing.....oh well, I'm an idiot.....but, this record is alright.....a bit sappy at times....a little WHO at times....a little JAM....some KINKS.....and a lot of British politics.....not for everybody, but I like all this mod crap....why?...'cause I'm a fag..... (SW)
(Detour, PO Box 18, Midhurst, West Sussex, GU29 9YU, UK, detour.records.co.uk)

CLIT 45 - "Tales From The Clit" CD

Twelve songs here in the GBH or EXPLOITED vein. Decent stuff, I guess, but nothing on this disc really moved me and I doubt that I'll ever listen to this again. (NF)
(ADD, 270 Central St, Hingham, MA 02043)

CLONE DEFECTS - "Lizard Boy" EP

This is the third single from this band. Typical Detroit rock 'n' roll reminiscent of the STOOGES. Lyrics about hard



to get girls and drinking away sorrows caused by girls with long black hair. "..you're a rose in too many thorns, you shrug your shoulders and my heart was torn..." (JT)
(Italy, 4630 Avery, Detroit, MI 48208)

COLOMBIAN NECKTIES - "Scene of the Crime" 10"

This shit starts the day off right! It's a tasty punk Danish,...wait no, tasty *Danish* punks. Sorry, that was bad. Never thought I'd walk in here to *MRR* today or any other, and enjoy a song called "Groovy Boobs" so damn much! AC/DC meets FU's. If you see this record, buy it for me, alright? My 30th Birthday was Nov.1, and this shit will keep me (Rema) young. Cool. Sofa-King cool! (RY)
(High School Refuse, Berlagweg 12, 9731 LN Groningen, NETHERLANDS)

COITUS – "Necrocomical" CD

Posthumous collection of the EPs and unreleased tracks from this long gone English/Irish London-based band. Doom-laden and grindy, think DISCHARGE and AMEBIX. Very metal. (AD)
(Inflammable Material, PO Box 2544, London, NW6 3DF, UK)

COMBAT READY - "Combat Ready Hates You" CD

Vulture Rock has dropped another hammer! This is a damn good CD! COMBAT READY play pissed off oi with a set of balls not too different from SOLDIER 76, or at times PRESSURE POINT. They're out to offend to so watch out. (NF)
(Vulture Rock, PO Box 1796, Stanwood, WA 98292)

THE COOPERATIVE - "The Most Dangerous Band in the World" EP

With all the gentrification, rising rents and unfair evictions in San Francisco, it's about time a punk band came out to poke fun at those who are causing us all this duress. These four workers from SF's Rainbow Grocery Co-op provide a very funny look at life among all these dot-commers and the everyday life of a retail worker. The recording may sound like shit, but these are some of the funniest lyrics I've heard in a long time. "We work selling bread, cheese and wine, All you fucks just work on-line. Leather jackets and damn cell-phones, Our drummer's job is to sell you scones." It's all delivered in an old school, Reagan-era punk rock style with lots of attitude. (CK)
(Broken, PO Box 460402, San Francisco, CA 94146-0402, $4 ppd. thecooperative@brokenrekids.com)

CORNERED - "This Time" CD

Best thing I've heard this month. Every time it'd come up (on the CD changer I was using), I'd have to stop what I was doing and research what was on. Head and shoulders above most of what I've heard lately, and some of that was really good. Nine songs of upbeat, energetic and driving hardcore. Tight execution, burly production and some hooks—everything you need. Nice color package—tons of live shots and so forth. Well done. Great to see a younger (they look it at least!) band who can produce balanced, tight and energetic hardcore without meandering all over the damn place. Excellent. (TM)
(625 Productions, PO Box 423413, San Francisco, CA 94142)

CRADLE TO GRAVE/EAT TO THE FULL - Split EP

There's such an urgency to so much of the punk I hear coming out of Japan these last few years. This split is nothing if not urgent sounding. EAT TO THE FULL play good , solid mid tempo melodic stuff that owes as much to emo as pop punk. The second song, "I Standing Here", sounds like prime GARDEN VARIETY. CRADLE TO GRAVE come out of the gate burning. They play with such energetic abandon that it sounds as if they are inventing punk anew with each strangled chord. The only references I pick up is perhaps a bit of ROCKET FROM THE CRYPT and the pure, jagged melodic adrenaline rush of mid-'70s punk. A very cool release. (BG)
(CTG c/o Hideki Kobayashi, 1 47 2 202, Ohara Setagaya Ku, Tokyo, 156 0041, JAPAN)

CRYPT 33 - "Dropkick" EP

Hey punks—it's ghouls night out! Tony Bridges, Shane Kemp, and CRYPT 33 create a MISFITS-inspired horror soundtrack for the year 2000. This is an respectful addition to the brutal legacy that Glenn Danzig initiated with "Bullet","Where Eagles Dare", "Archangel", and all the hits. CRYPT 33 has considerably more venom than the weak incarnation presently playing as the MISFITS. This is quite gloomy and a little bit spooky. This is a good record! (BR)
(Transparent Records, 6759 Transparent Dr., Clarkston, MI 48346)

DANNY'S WEDNESDAY - CD

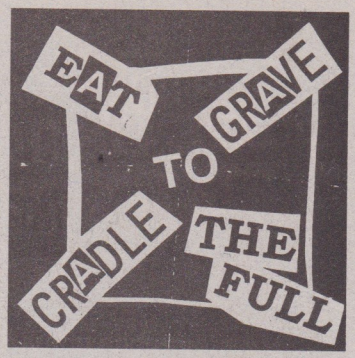
These quizzically named Eye-talians got the goods: hot babe front with Gwen Stefani vox who writes her own lyrics, in English no less, and despite minor lapses in grammar and pronunciation she writes with insight, feeling and oodles of sap ("Please, help me Mister and give me perfect words I've never heard/They sound nice/I like them"). Musically, it indeed sounds like a catchy pop-punk NO DOUBT, and I secretly like it a bunch... (HY)
(High Society International, St Petersburger Str 4, 18107 Rostock, GERMANY, hsirecords@aol.com)

DEAD AND GONE - "Shiny and Black" 2xEP

Let me just start out by stating that I miss the DEAD AND GONE of old. While it's perfectly acceptable that they've opted for the more atmospheric, pathological path than before, I feel that that particular approach doesn't sit on them as well as the dark, LOGICAL NONSENSE noisiness of their first few releases did. On "The Eye," they alternate between a strange, jazzy "The Prey"-style delivery and pounding grindcore, but on "Gay Black Mansion" (you figure it out...) they return to their former hardcore glory. The other two songs are largely DAMAD-sounding throwaways that newer fans of the band will enjoy, but I just can't bring myself to get into. (RD)
(GSL, PO Box 3103, Berkeley, CA 94703)

DEAD CITY REBELS/SCHIZO DUDES - split EP

The Canadian effort leads this—a rocking song, but the lyrics were about too much—call me a old lefty *MRR* reviewer or whatever, but saying "baby" just doesn't have any choice but to be with your badness just don't fly. "You belong to me"—that's some chorus. Whatever. Loser. Guess I wouldn't print my lyrics if they were that stupid. Flip is a relief, sixties tainted punk rock—just enough flavor to keep it sounding somewhat familiar—good stuff. (TM)
(Beluga, PO Box 8158, 104 20 Stockholm, SWEDEN)



DEAD UPS - "No Rules" EP

DEAD UPS: they got the kids screaming for Ritalin! High energy, quick and simple punk from Japan; all riffs intact. The songs are tight, but the recording leaves the right kind of mess in the studio. There's not a lot of lyrical info here, but the girl vocalist is a bad-ass about whatever it is that makes her scream "Stand to my Guns." This is a winner. (AC)
($3: Mangrove, Acp Bldg 3F, 4-23-5, Koenji-Minami, Suginami-ku, Tokyo 166-0003 JAPAN)

DECONTROL - "In Trenches..."

Not the DECONTROL from the mid-'80s US, nor the Swedish DECONTROL. This Canadian DECONTROL pays homage to the Swedes, however, with their dirty anti-war thrash. The recording is well balanced for heaviness and AMEBIX guitar fanciness. Awesome stuff. (AC)
(2 Patterson, Saskatoon SK, S7L 4Z9, CANADA)

DEMONS - "Come Bursting Out" CD

With names like Hans Mathias Engelbrekt Carlsson and Lars Stefan Jonsson, it's a safe bet that they crawled out of the gutters of Oslo rather than Turlock, Ripon, or even West Escalon. Not too up on the current state of Big Loud Swedish Rock, but these guys seem pretty nimble with the fancy leads and powerchords. Lyrically they're all about the "Teenage Dead," "Another Pretty Face," and "Voodoo Charm". Never bad, no, but they've got lots in common with more bands than I care to remember. (JH)
(Gearhead, PO Box 421219, San Francisco, CA 94142, gearheadmagazine.com)

THE DERITA SISTERS AND JUNIOR - "Freak in the Middle Of Town" LP

When fellow *MRR* reviewers saw I got this to review, they just sort of laughed. After listening to this, I see why. Think the NOBODYS, now knock it down a couple of notches. Juvenile punk rock, with even more juvenile lyrics. Of course to some, juvenile is another definition of punk; it's just not for me. (JF)
(High Society International, St. Petersburg Str. 4, 18107 Rostock, GERMANY)

DESERDADOS - "Revolucao, Agora!" CD

A revolutionary anarchist band from São Paulo, Brasil. Very catchy melodic punk with a couple more aggressive tracks, and a bare-bones ska one added in. Many heartfelt tracks about a number of social problems in Brasil, a couple about '77 and the punk scene being a strong force, but the rest I can't make out. (I can't read Portuguese so well) "There is no bread for the hungry/no homes for those in need/no future for the money-less/Brasil—this is my country." I'm definitely into this one! (SR)
(Kaskadura, R. Jupara 271-CEP, 08220-220-SP/SP, BRASIL, deserados@ig.com.br)

DICKIES – "Dawn of the Dickies" CD

You have to be pretty dumb to be a punk rocker and not have the DICKIES *Definitive Collection* greatest hits disc (which I think is just out of print). Here we have a reissue of their second LP with a couple of bonus tracks, including "Gigantor." As far as US punk goes, the DICKIES were the kings of goof punk. Featuring hits like "Manny, Moe, and Jack" and " I'm Stuck in a Pagoda With Tricia Toyota," this is classic stuff from the DICKIES' best era. (RL)
(Captain Oi. PO Box 501, High Wycombe, Bucks, HP10 8QA, UK, captainoi.com)

DIOS HASTIO – "Advenimiento de lo Inevitable" CD

Collection spanning their three year existence. This is brutal political thrash from Peru. Big DISCHARGE influence (surprise surprise), this is heavy as hell, not really my cup of tea but I can tell this is well done. The kind of music to listen to when you're really *really* angry. "Violencia estructura!!!" or something. (AD)
(Jose M., Apartado Postal 4370– Lima 1, PERU)

DISRUPT – "Discography" CD

This is over 74 minutes long of crusty hardcore punk, and let me tell you it gets old fast. Sure as a split 7" band, or with compilation tracks DISRUPT was always acceptable, but 74 minutes! As a friend of mine said, unless you are from Massachusetts, you might as well go one letter over to EXTREME NOISE TERROR. (JF)
(no address)

DIVIDE & CONQUER - "Bike Punx" CD

Competent and catchy harmonizing punk rock from France with fresh-faced earnest and songwriting structure that probably absolutely ignites all the European kids. I don't want to treat this totally seriously and end up sticking my foot in my mouth, 'coz the theme is militant mountain biking, and the cover is a picture of what appears to be Rasputin standing next to a bike with a machine gun mounted on it. Toeing the line between SEWER TROUT infectiousness and angsty, aggro screams, I hope this isn't a joke—mostly because it's better than half the stuff floating around out there. (RD)
(Zorlac, BP 193, 42005 St. Etienne, Cedex 1, FRANCE)

DOCTOR EXPLOSION - "I Try To Find" EP

Here's three amigos stuck in a time warp. Let's say circa garage punk '66 give or take a few years. Their music is convincing...plays the part perfectly. They have the matching striped t-shirts, and bowl do's no doubt their girlfriends even match. I say, God damn I just don't give a fuck. (DL)
(Keystone)

DREAD FABRIK - "Soundtrack of the Revolution" CD

The CD's title is a pretty big promise to live up to, and falls more than a little bit short. Straightforward punk with hoarse, unidentifiably accented vocals and nimble, wandering bass lines is the key here; it's too bad they make 34 minutes seem like a friggin' eternity. Sort of like a less-enthused PROLETARIAT. The lyrics (dealing with the army, school shootings and the rights of criminals) are astonishingly lucid and well-researched, but I can't help but think that the lyric sheet would've been better suited as a political pamphlet. They seem like they'd be a good live band, and their energy has no doubt earned them a strong local fan base. (RD)
(PO Box 654, Freehold, NJ 07728)

THE DYLAN McAYS – "Kick Ass Rock 'n' Roll Album" CD

This band is lame... cheesy and generic but they really don't seem to care... I'm not sure if that's a good thing or not. Let's see, a CRUMBS cover, songs about being a fucked-up kid and blaming it on parents, Reagan, and society, a cover of a VANILLA ICE, a tune about Redding, and the Lookout! record store's staff.... Apparently the boys have been doing this since '87 (the year I assume some if not most of these tunes were penned) so they've been doing this for a while. I'll give them "I Don't Care" points but I can't really take this serious enough to listen to it ever again. (BM)
($5 ppd: Clooney, 24420 Chaps Cir. Murrieta, CA 92562)

EASTFIELD – "Keep It Spikey" CD

Extremely well played poppy punk from England. Influenced I'm sure by the likes of the QUEERS/SCREECHING WEASEL, etc. but the best thing about this is how close it sounds to the REZILLOS, right down to the female backing vocals. This is up there with the TONE, which is as good as it gets in the UK right now. Smart-arse lyrics, solid vocals, relentless guitars, and superb production make this the best thing I've heard all month, and it also wins the "best line of the year" award for "Phil Collins, Phil Collins, how do you sleep at night?" Flawless and brilliant. (AD)
(Eastfield c/o Inane, PO Box 7804, Birmingham, B13 8AS, UK)

EAST-WEST BLAST TEST - S/T CD

Prominently featuring Chris Dodge (SPAZZ) and Dave Witte (DISCORDANCE AXIS)—you know that right away, as their names are on the cover, spine etc. This is an interesting idea—Dave laid the foundation, playing a bunch of drum tracks to tape, then sending the tapes to Chris. He worked out stuff to match with the drum tracks, fine tuned it, and recorded the bass stuff/guitar etc. Master it, and this is the finished product. Despite the chaotic songwriting structure, this is pretty awesome—more than anything else, I thought NAKED CITY as I was listening to this. Fitting, as they worked a lot of improvisational "hardcore" into their recordings as well. It's crazy, it's fast, and it's totally unpredictable. You know it'd be harsh, but I wouldn't have guessed it to be so spastic. Intriguing listen. (TM)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142)

ELEVEN THIRTY FOUR - "Idle Regression" EP

I saw these guys about four or five years ago and I thought they took themselves a bit too seriously, as was hardcore fashion at the time. Then I found out what 1134 ment (HELL on a calculator upside down) and I thought ah, maybe I was being too judgmental (which I have been accused of before—to my surprise). I don't see any hope for their very well guarded senses of humor to bloom here. Pretty much formula chugga chugga with *no* deviation, playfulness, or charisma. Oh well, I still like their choice of names, maybe the friend who suggested it should start a band. (TJ)
(Live Wire, no address)

ENDANGERED FECES/THE LOITERERS – split EP

Two scrappy rough-round-the-edges bands, with four songs each. the LOITERERS are snotty as hell a là the RANDUMBS. ENDANGERED FECES play silly semi-covers with titles like "John Bobbit's Prayer" and "Sniffin' Gasoline". While neither band is going to win any prizes for songwriting, this is good fun nonetheless. (AD)
(Riotous Assembly, PO Box 16396, Portland, OR 97292, craigfreedom1@aol.com)

ENDSTAND - "Close Your Eyes" Picture Disc

Gotta give 'em points on the pic disc—that's cool. Not enough of those around lately. Kinda like flexi's, but that's a different conversation. Mid-tempo Finnish hardcore—it doesn't ever really cut loose, which is a shame. Seems like they have another speed lurking in there somewhere, but prefer to keep it methodical. Hoarse vocals, rough guitars and just enough structure/melody etc. to keep it interesting. Not everything it seems like it could be, but not bad either. (TM)
(Combat Rock Industry, PO Box 139, 00131 Helsinki, FINLAND)

ENVY – "The Eyes of Single-Eared Prophets" CD

ENVY come across a little heavier on this CD, than their previous efforts. A little less typical new hardcore, a lot more experimenting, think *Souls at Zero*-era NEUROSIS, minus the keyboards and samples. Unfortunately why

ENVY does this admirably, I just don't see myself picking this CD to play that often. (JF)
(HIG-Fact, 401 Hongoo-M, 2-36-2 Yayou-Cho, Nakano-ku, Tokyo, 164-0013, JAPAN)

THE EVOLUTIONS - "She's So Mean/Band Aid"

Wow. This is so trashy, but sounds much better than any of the other recordings of this Wisconsin duo. Must be the thick vinyl or maybe they got a new microphone. Two short, catchy (yeah, even with this amount of distortion) garage rock numbers with some screeching vocals. This is fantastic. (CK)
(Yakisakana, 51, Rue Pierre Renaudel, 76100 Rouen, France, yakisakana.rec@wanadoo.fr)

EXECRODORES/SIN DIOS- "A Luta!" split LP

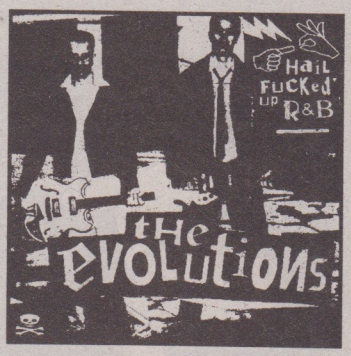
I couldn't agree more with these two Spanish bands believing that music is an excellent way of spreading anarchist ideas and the DIY ethic. Both anarchist peace punk bands are good. EXECRODES deliver a much more scratchy, fast, slightly brutal sound along with quick precise yelling dual vocals. SIN DIOS cut into really fast moments but stay pretty mid-paced with more harmonious vocals. Some of it is live but sounds great. I like this release. It's always so inspiring to see such great projects. (SR)
(Sin Fronteras, PO Box 8004, Minneapolis, MN 55408)

THE EXPLODERS - "Electric Power/Your Show of Shows"

When I first put the needle—that's right, I call it a needle— down, I wasn't so sure about this one: the vocals seemed mixed a little low and was difficult to focus on it. Slowly, however, it started to grab me. Vocals that remind me of traditional punk rock, where they sing and yell and plead all at the same time (like RICHARD HELL), catchy guitar riffs, good stuff. I still think the production could be better, particularly with the vocals and the drums, which seem to emphasize the heavy bass drum sounds and not the high snare sounds. (KK)
(Rip Off, 581 Maple Ave., San Bruno, CA, 94066)

THE EXPLODERS - "What's What & Who's Who" EP

Hailing from Toronto, these R 'n' R bros get down. I'm talking white boy fro get-down. Yeah, your gonna wanna turn on to the EXPLODERS. There just a bunch of ugly fuckers that thankfully found rock 'n' roll and use it for all it's worth. the EXPLODERS smoke with a hip shakin concoction of MC5-ish, blues inspired R 'n' R that has it's own flavor.I think it's called charisma. Includes CRIME's "Rockabilly Drugstore". (DL)
(Teenage USA, PO Box 91, 689 Queen St. W., Toronto, ON M5V 1X6)

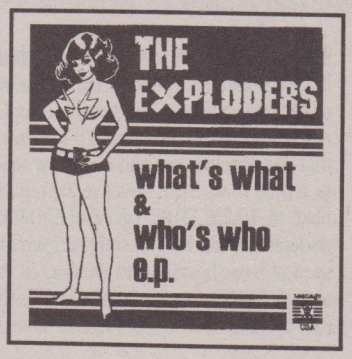


EXPLOSIVO! - "The Uh-Oh EP" CD

The songs fit into the general pop song structure as well as the vocal harmonies. I mean there are all the basic elements of bands influenced by JAWBREAKER or J CHURCH in the catchy song writing and the way the guitarist uses the octaves. For the most part, the songs are more aggressive and there is a certain chunkiness to them, but there is still no way that you could call it hardcore. I'm trying to think of a better way to put this but I can't so I'll say its kind of like DISCOUNT but with male vocals and not so wimpy. (PA)
(Rok Lok, PO Box 137, Rocky Point, NY 11778, rocklok.ex-punk.com)

THE EX-PRESIDENTS - "A Documentary In Nine Songs" CD

The best way to describe this is a mix between anthem-filled catchy punk mixed with a touch of youth crew. The vocals are mixed way too high into the mix and the music is a tad generic. I'm sure these guys are playing their hearts out, but I just couldn't get into it. (RC)
(The Ex-Presidents, Stellenboschstraat, 105-5642 GL Eindhoven, NETHERLANDS)



FABULOUS DISASTER - "Pretty Killers" CD

San Franciscan punkstresses clad in leather play it up with fourteen quickies, plus four bonus tracks. Oozing with pop punk girl harmonies, FABULOUS DISASTER hang tough in the familiar confines of L7-ism, and then lighten up somewhere in the MUFFS-type territory. The lyrics are full of venom and spite without the bite. (DL)
(Evil Eye, PO Box 640264, San Francisco, CA 94164)

FAT DAY - "Cats of the Wild" LP

The third album from FAT DAY. I actually got excited when I saw this. Your basic punk rock band set up, but what these guys do with it is so cool. They make lots of noise, which seems like they are just playing whatever the hell they feel like, but you know the songs were written this way. Wacked out new-wavy hardcore. 22 songs on this 45 rpm LP. Wow. (CK)
(100 % Breakfast, PO Box 381804, Cambridge, MA 02238, $6 ppd. exitr@yahoo.com)

FETISH - "Silver" CD

Sorta '90s sounding pop-punk. Which means it's well produced, has a touch of emo, a touch of Seattle, even a touch of GREEN DAY. And vocals that reminds me of singers in bands that get air play on "alternative" stations. Nothing too bad,

some of the songs are okay. But stylistically not my bag. And leans a little too close to that certain big band syndrome (okay, I'll say it, what's with the SOUNDGARDEN and SMASHMOUTH vocal touches?). And not enough hook/songwriting chops to draw me in. Also some pretty silly lyrics on "Shotgun". Oh well... (JY)
(Adeline, 5245 College Ave, 318 Oakland, CA 94618)

FIGHTBACKS – "End of An Era" CD

Luckily this doesn't seem to be the last will and testament of the FIGHTBACKS who proudly wear their fellow Illinois influence. Yes, sounding like a blend of SLAPSTICK, SCREECHING WEASEL, and the BOLLWEEVILS, the FIGHTBACKS deliver a knockout snotty punk CD with the occasional horn. Lets hear it for the best damn place in the whole Midwest, Illinois. (JF)
(12mfa Records, PO Box 310, Cherry Valley, IL 61016, fightback77@hotmail.com)

FILTH OF MANKIND - "Czas Konca Wieku" EP

This is my second Scream Records review this month (the first one being SANCTUS IUDA) and it doesn't really break pace with the first one. This is more dark grinding crustcore from Poland with deep booming vocals and strong political lyrics. This style seems to be quite popular there and Scream Records is doing a good job of documenting it onto vinyl.
(Scream, c/o Pawel Rzoska, PO Box 118, 80 470 Gdansk 45, POLAND)

FIRE IN THE STATE - "A Title Never Fits" CD

Fast hardcore that takes many elements from a band like GO! They do throw in some changes, though, which at some times gives them more of a tough sound, and at others a bit more of a poppy, catchy feel. Ultra fast drumming with mossy breakdowns, that early BORN AGAINST guitar style, and forced vocals. (PA)
($8ppd: Next Stop, P.O. Box 711, Medina, NY 14103)

THE FLATLINERS - "What a Waste" CD

Nine songs here. Fast '80s UK style punk/hardcore similar to LITMUS GREEN, the CASUALTIES, BLANKS 77 and UNSEEN. Nothing special. (RM)
(ADD, 270 Central St. Hingham, MA 02043)

FLATUS - "Blindsided" CD

FLATUS play intelligent HC, late '80s style, with a few melodic twists and turns along the way. he lyrics tend to be thoughtful and clever without being pretentious or arty. The music is tight and played requisitely aggressive. Despite all the positive qualities though, I can't wholeheartedly recommend this. Why? Well, mostly it's that the music itself, despite being well intentioned and well played, is just not constructed that interestingly. It's too reliant on tried and tired formulas of too many bands from times gone by. They do, at times, overcome this on songs like "Responsible Man" and "Rearview Mirror", both catchy and driving. In the end, alas, songs of this caliber are drowned and forgotten amidst the sea of mediocrity. (BG)
(Black Pumpkin, PO Box 4371, River Edge, NJ 07661)

THE FLESHIES - "Loco Foco Mother Fucker" CD

To understand this band is damn near impossible. However to enjoy this band is relatively easy. Go out and see these fuckers live. One of the tightest and awesomest rhythm sections I've seen in a long time, John Geek is an amazing front man and that guitar player ain't no one to be scoffed at either. I swear either John is a genius or a mad man, I can never really tell. Swanky rock and roll that can hold it's own next to ELECTRIC FRANKENSTEIN or the GERMS (like I said hard to understand). So long as they are playing they can wow the pants off of anyone (as seen at live shows). And as long as they continue playing "Luchador" they will always have a spot in the heart of this little luchador. Viva los FLESHIES! (BM)
(SPAM, PO Box 21588, El Sobrante, CA 94820)

FLUX CORED WIRE - "Actions Speak Louder Than Words" EP

This Tokyo band plays gritty, straightforward hardcore with full, thick bass providing momentum and little in the way of tempo changes or dramatic chord progressions. This definitely has a Japanese sound, but Swedish hardcore influences are detectable too. This didn't pique my curiosity, but it has thrashy, contagious energy and they definitely promise a wild live show. (AC)
(MCR, 157 Kamiagu Maizuru Kyoto 624-0913, JAPAN, mcr@dance.ne.jp)

FORCE OF CHANGE - "The Challenge" CD

God lovers are funny things (not that last month's What's The Scoop would lead one to believe this), but I would like to think I could just let other humans believe what they will in hopes that they will allow me to do the same. From my thankfully small interaction with God lovers involved with "the punk scene" I have found that they are the most extreme hypocrites and they treat others horribly (gross generalization, I know). Why not, they are fucking forgiven. What's not forgivable, no matter who you pray to, is crap-ass hardcore light. This musically started off pretty decent, then fucking wimped out big time. Sing-along, FAT vocals have no place in hardcore. Bah, to your eternal kids crew! You enjoy your finger pointing in heaven. (TJ)
(Bushido, Soester Str. 66, 48155, Munster, GERMANY, bushidorecords.de)

FORWARD - "Just Go Forward to Death" CD

Very eccentric hardcore. This is the first full length from this Japanese band. Its kind of all over the place at times with a harmonica in one song and a bad sample of a female voice saying "revolution" used throughout another. Track 10 is absolutely unlistenable—a ballad of some sort that hurts your ears. I know there are people who are going to like this. It's just not for me. (SR)
(HG Fact, 401 Hongo-M, 2-36-2, Yayoi-Cho, Nakano, TOKYO, 164-0013, JAPAN, hgfact@japan.interq.or.jp)

FRACAS - "Always Drunk and Incapable of Love" CD

This is hardcore for people who wear all black. You don't have to worry

about blood and spilled whiskey stains at shows. They sound a bit dangerous and I can see my chickenshit self on the edge of the pit while bodies fly by. (DP)
(1431A Park St, Alameda, CA 94501, jfranke@slip.net)

FRANK & THE BITCHES/DAHMER - split CD

As much as I tried, I couldn't get over how badly produced this is. It was in tough company, with WHY WE WISH, RYKERS and CORNERED being the CD's I listened to around it (they all had awesome, full productions with huge guitars), but damn. There's a ton of songs (like 25 from FRANK & the BITCHES and 17 from DAHMER) but it just didn't get anything going. I know DAHMER are capable from their previous releases, but shit. Oh well. (TM)
(Spamoparapsychotic, 1720 Talleyrand, Brossard, QC J4W 2J2, CANADA)

THE GITS - "Seafish Louisville" - LP

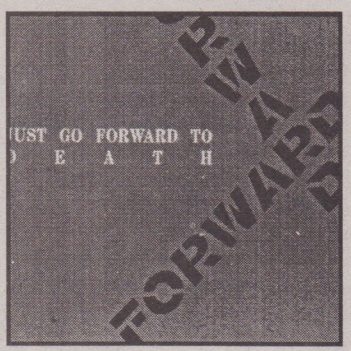
This collection includes three tracks unavailable elsewhere, plucked from a recording for the Seattle music documentary, *Hype!* These are "Whirlwind" and "It Doesn't Matter," which is a frustrated ballad up there with Zapata's best two or three. Also included is the GITS' first, sparsely pressed EP, and some of the better, classic tracks from there second LP, *Enter...the Conquering Chicken*. Finally, we have what passes as a complete, satisfyting document of the GITS' special thing; definitely the best yet. (AC)
(Broken, PO Box 460402, San Francisco, CA 94146-0402, thegits.com)

GOOD CLEAN FUN - "On the Streets Saving the Scene From the Forces of Evil" CD

Re-(co-)release of the very same record on Phyte for South America. I only have the vinyl so I don't know if the Phyte CD had a few songs from their singles tacked on at the end, but this one does. (TJ)
(Pinhead, C.C. 1297, CP 1000 WAM, Buenos Aires, ARGENTINA/pinhead@teletel.com.ar)

GRABBTCHED/BILLY BESTI - split EP

This is a first rate split EP with GRABBTCHED screaming so loud and raw that this chaos/hardcore peels the skin off your fucking face. Rock solid bass and drum anchor this blood curdling attack. High pitched vocals screech and eviscerate all the humans. BILLY BESTI (a.k.a. BILLYBOY E LA SUA BANDA) kick off side two with a vengeance! This is deep and gruff oi with a perfect blend of female vocals for harmonies, hard oi lead vocals like the SUBWAY THUGS, and a top-notch guitar melody entertaining you throughout. Both these Italian streetpunk bands kick a whole lot of ass! This is a fucking excellent record! (BR)
(Proud To Be Idiot/Durango 95 Records, c/o A. Nodari, via Are Zovo 17c, 37125 Verona, ITALY)



HELLBILLYS - "Blood Trilogy Vol. 1" LP

Barry and his Berkeley HELLBILLYS have a new LP out on F.O.A.D. Records from Oakland called *Blood Trilogy Vol. 1*. There are ten originals anf four cover songs on this new disc and the covers end up being the stand out tracks. The DANZIG cover "All Murder, All Guts, All Fun" is pretty damn good, but obviously nobody can sing Danzig like Danzig can. The cover of RICHARD HELL's "Blank Generation" is a good reminder of what a good punk song is. The original material here is played with enthusiasm but never really gets off the ground. Listen to the GODLESS WICKED CREEPS or TR6 for a more inspired psychobilly routine. (BR)
(F.O.A.D., 4430 Telegraph Ave, PMB 72, Oakland, CA 94609)

HELLCHILD/WORD SALAD - split 10"

I was extremely excited about this split when I first heard of its upcoming release. WORD SALAD may be too metal for some of you "I don't like metal in my hardcore" types, but not for me. This is some wicked shit that pleases my ears immensely with all that single note picking crazy. The HELL CHILD side is confusing in a Bob Mould solo record kind of way. The second song is so horrible and soft, I don't know what to think or say. (TJ)
(Hater of God, PO Box 666, Troy, NY 12181/H606G6@aol.com)

HENRY FIAT'S OPEN SORE/SPIDER BABIES - Split EP

HENRY FIAT'S OPEN SORE give me the hots. Ballsy, fucked up, bad attitude n' roll done in that raw 'n' raunchy way that makes you wanna get loose and loaded and laid. Fans of the BASEBALL FURIES and MOORAT FINGERS will cream in their jeans for this one. On the flip, the SPIDER BABIES punk it up with a parody/ ripoff of "Strychnine" except their version is called "Drink Beer", but still sounds like a lot of fun. Overall this is a grimey little release you won't want to let slip through your fingers. (DL)
(Pibi, Via Are Zovo 17c, 37125 Verona, Italia)

HIGH STRUNG/ONE REASON - split CD

HIGH STRUNG starts this split out and does a good job in combining different influences to create a style that is pretty unique. Although they use riffs and melodies that have been used time and time again by many bands on labels like Fat Wreck Chords, they do so with such high energy and fever that its hard to compare them to those bands. The drums are super-manic and precise almost like that of MOHINDER, while the vocals are sung, screamed, and moaned in a manor almost as

spastic. Very good, indeed. ONE REASON follows and, like HIGH STRUNG, provides us with a diverse set of songs. Alternating male/female vocals—the female ones a little more to my liking. Almost like a faster version of DISCOUNT. A surprisingly good split with both bands bringing good stuff to the table. (SP)
(HIGH STRUNG: highstrungtn@hotmail.com, ONE REASON: PO Box 4244, Cleveland, MS 38732, onereason@geeklife.com)

HIROSHIMA ATOM SURFERS - "Hanging Ten in Pearl Harbor" EP

Four songs here. I don't know, people throw around the word "77 style" so much now that it doesn't mean much, but these guys really do sound like they crawled out from under a rock circa that time. More influenced by the US than UK though. The recording job is thin but competent. Lastly, the songs are nasty, but at the same time catchy. Thumbs up. (RM)
(Bad Man, via Rome 88.15040, Castelletto, Monferrato (AL) ITALY)

HOLDING ON - "What Happened?" EP

Remember a few months back when HOLDING ON and REAL ENEMY came through your town to brighten up your pathetic worthless life? Oh wait that was my life. Anyway that's when I picked up this 7", to bring some of the youthful good times home. It has the sing-along parts (my special favorite is "I Give Up") it has the catchy buildups and breakdowns and my life has been nothing but sunshine and great times since. (TJ)
(One Percent, PO Box 141048, Minneapolis, MN 55414, TCFU12@aol.com)

HOPELIFTER - "North of the Thritysix" CD

An over abundance of muting, lots of chunks but octaves as well, lots of little breaks followed by either the really fast part or the mushy part here. I can't help but take the easy way out, 'cause this really sounds a lot like FURY 66. Early Fat Records sound with a bit of a youth crew influence. (PA)
(Sessions, 15 Janis Way, Scotts Valley, CA 95066, sessions.com)

HUDSON MACK/AK-47 – split CD

Wow, this is interesting: two bands from British Columbia who play what I can only describe as Communist street punk. HUDSON MACK fit in nicely with the likes of the PINKERTON THUGS, the GC5, HUDSON FALCONS (not to be confused with the *Atlanta* Falcons who aren't as good) and the STRIKE. AK-47 (not to be confused with the old Texan band) are similar, but rougher and heavier, with more of a hardcore sound. The music's cool, but I can only take this stuff seriously up to a point. I mean, they thank Mao Tse-Tung and "The Shining Path" of Peru for fuck's sake! I can't help thinking that they are bored middle class kids desperately looking for something to identify with; still, it's better than Christianity, Aryan Nations, or the new economy. Saying all that, em... *I quite like it.* I guess you could say I'm torn on the subject. I say check it out. (AD)
($6 ppd: H.M./AK-47, PO Box 1034, 1720 Douglas St, Victoria, BC, CANADA V8W 267)

I FARM - "Sincerely, Robots" CD

Take JAWBREAKER circa *Unfun*, complete with Blake-style vocals, crank up the bass, lose 75% of your lyrical inspiration, put the results in a blender with MINOR THREAT-style hardcore, and you sorta come out the other end with this band's album. Maybe some preservatives were added along the way. Probably a few songs too long, but it shows promise. Looks like a thematic record but I couldn't figure it out. Co-produced by a Bill-Stevenson that might be the one from the DESCENDENTS, I'm not sure. (HY)
(Cool Guy, PO Box 2361, Santa Fe Springs, CA 90670)

IGGY & THE STOOGES - "10/6/73 Michigan Palace" LP

I can't keep up with the superabundance of configurations in which the STOOGES oeuvre continue to come up, but this is from the legendary show which, when partially released as *Metallic K.O.* became an instant necessity in every protopunk's record collection despite a certain lack of oomph in the sound. Although there are a few track substitutions, this is substantially the same as *Metallic K.O.* I don't know if Bomp! has or will release the rest of the show on another record, but Munster Records has a double LP of the whole show (all that was taped, at any rate). At any rate, if it's possible for you kids to be as rabid about the STOOGES these days—despite the glut of material available—as my bunch were, you can figure out from the track listing whether you need this or not. (DD)
(Bomp!, PO Box 7112, Burbank, CA 91510, bomp.com)

I'M GONNA STAB YOU - "The Slide" EP

An attempt at playing pop music by a group that just learned to play their instruments. There are some hooks, but nothing that comes out and grabs you. Maybe in a few years. (CK)
(Tigersuit, PO Box 15482, Long Beach, CA 90815, $3 ppd.)

IN/HUMANITY – "Violent Resignation: The Great American Teenage Suicide Rebellion" CD

Aw right! It's not many bands that I want a CD compilation of all their 7" and compilation tracks of, but INHUMANITY is one of them. If you never heard INHUMANITY than go buy this and enjoy this bands unique brand of screaming hardcore. Plus this band throws in enough variety to keep things interesting. I bet when you're done you'll want to buy the whole band trophies for being so good. (JF)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

INTENSITY - "Wash Off the Lies" CD

This is a collection of their LP of the same name, and the 1997 EP on Putrid Filth Conspiracy called *Battered Soul.* This Swedish band has already garnished a lot of attention—and for good reason. Quick, punchy and driving hardcore with vocals that are both intelligible and intelligent. One of the best current examples of political hardcore I can think of—engaging music, the lyrics make a point,

and it's energetic enough to keep your attention. This is a "turn it up loud and play it in my truck" kinda release—I can sometimes keep up with the singer, and it's got the impact that I crave. (TM)
(+/-, PO Box 7096, Ann Arbor, MI 48107)

IRE - "What Seed, What Root" CD

This is just what you would expect from a CrimethInc release. Thick droning metallic hardcore with harsh vocals spewing out venom filled lyrics about everything and nothing. IRE has always been a solid player in the metalcore scene and this flows right into that. It is important to note that those of you with a vinyl fetish can get the LP from Scorched Earth Policy Records. (RC)
(CrimethInc, 2695 Rangewood Dr, Atlanta, GA 30345)

THE KILLING FLAME - "The Dream Dies" CD

Hailing from the same school as IGNITE and EMBRACE, this will either have all the kids pointing their fingers, or balled up crying in the fetal position. The band does the fast-paced emotional hardcore schtick ridiculously well, but you have to wonder how many records they're going to be able to do it for. Still, these guys have Revelation (five years ago) written all over them, and exhibit some serious potential. (RD)
(Livewire, PO Box 239, Seal Beach, CA 90740-0239)

KOJAK - "Crash Mother Fucker" CD

I really like the musicianship on this. The songs remind me of a more groove-oriented, less crazy ASSFACTOR 4. The vocals are screamed with conviction and kind of have hints of that ANGEL HAIR "yeah-yeah" thing. I was also impressed by the guitarist, who does a good job mixing chunky riffs with some creative high-end flavor. What disappointed me about this CD is what the vocalist is screaming. Lines like "You're not Sam Malone/just another sun dried Hollywood clone" (from the song "Ted Danson's Hairpiece"), may be good for a quick chuckle but ultimately leaves a bad taste in my mouth. (SP)
(C.N.P., PO Box 14555, Richmond, VA 23221)

KRAMMIES - "Blah Blah Blah" CD

What a drag! Each song has a little explanation at the end of why it was written, like this band's songs are Aesop's Fables for punks. Like we can't figure out the moral of the story. Take your preachy ska-tinged hardcore somewhere else. I ain't buyin'. (DP)
(N 5009 Sunset Vista, Onalaska, WI 54650, rex1984@aol.com)

KUNG FU RICK/LANDMINE - split EP

This split crushes, just crushes. KUNG FU RICK combines sheer mayhem with a little creativity to produce a set of songs that avoid sounding redundant. Two voices penetrate your eardrums: one sounding like *Remain Sedate* era RORSCHACH, and one doing more of the HONEYWELL ultra-high-end, almost-distorted thing. LANDMINE does much of the same, although it's a little more streamlined and has more of the heavy head-bopper parts. All in all, a great split. (SP)
(Politically Corrupt, 754 Wood Ave, North Brunswick, NJ, 08902)

LAST IN LINE - "L'Esercito Del Morto" LP

Fuck yeah, this record rules! This is blazing fast hardcore that screams "Hey it is 1982, so fuck you!" OK I made that up, but I think you get the idea. Think NEGATIVE FX except it is almost 20 years later and you will start to get the idea of where this band is coming from. The music rules, the lyrics rule, the recording rules and the cover art rules. How can you go wrong? Fuck they even do a GG ALLIN cover! God damn Sam, by this record!!! (RC)
(Acme, PO Box 441, Dracut, MA 01826 acmerecords@bizland.com)

LESION - "You and What Army?" CD

A band with a certain goof ball camp angle. Amusing and funny but nothing that stays with you. Musically this is mid tempo, slightly rootsy, goof-punk. Nothing over the top at all. Almost sounds like these guys listened to the soundtrack from *Rocky Horror Picture Show* more than a few times for inspiration. "Clone Boner" is somewhat amusing and cute, but it never gets any better than that. Started to try my patience after a little while. So I'll end it here. (JY)
(LockDown, 140 Cabrini Blvd. Suite 128, New York, NY 1033)

LOQUERO- "Golpe Bajo" CD

An interesting album with six songs in Spanish from '86- '97 by an Argentinean band. The title track is an emotion-filled acoustic ballad which I didn't like at first, but on the second listening, I could appreciate it in sincerity for some reason. (There is even an instrumental version as the last track—cheesy). "Deporte" could definitely be old CURE minus the vocals and "Cayendo" is very PIXIES-like. The other three pick up to a fast melodic punk sound. Very strange and interesting release, but it's not for me. (SR)
(Ugly, CC. 2975- C.P. (1000), Correo Central - BS, ARGENTINA)

LUBBY NUGGET – "Subtle Crucial" CD

What starts out as not too bad SKANKIN' PICKLE type ska punk material, quickly disintegrates into bad 3rd wave ska. I hope this isn't the new trend coming out of the UK and that it is instead just a one-time fluke. Needless to say, I think this is shit. (JF)
(Moon Ska Europe, po box 184, Ashford, Kent TN24 0ZS, UK)

THE MAGGOTS - "Last Time Around/Yeah Yeah (Look At Him Cry)"

No, not the "Tammy Wynette" MAGGOTS, these bahn some Swede fellas are brimming over with angst (or misery, or at least constipation) to judge from the cover shot (even though they might be attempting to preen, which makes the photo all the more brilliant). Whatever it is, it works to their advantage in this particular specimen of evoking the Golden Age of the Garage. At first listen I thought the vocals were a bit too polished, but the contrast between that and the effectively crude backing has grown on me with subsequent listenings (although mayhaps the vocals are mixed a bit high). The A side is a good reading of the DEL-VETTS classic, but I was more taken with the flip. (DD)
(Beluga, Box 8158, 104 20 Stockholm, SWEDEN, beluga@wineasy.se)

MAN AFRAID - "Complete Discography" CD

As more people complain about the growing number of "discography" CDs, I am happy that more people can see a band for all they represented and experience all their work in one format. MAN AFRAID were a political hardcore band from Minneapolis existing in the brief window of time between the spring of '95 and the fall of '96. Their style is most similar to bands like BORN AGAINST or ECONOCHRIST, and like these bands, MAN AFRAID shares a very strong anti-military sentiment. What stands out to me here is the vocalist, who does a good job lyrically in bringing politics to the personal level of experience, while doing so in a warm, sincere style almost reminicent of LEATHERFACE. Sadly, this singer took his own life and thus MAN AFRAID came to an end. This is a great discography, and anyone who enjoys any of the aforementioned bands should check it out. (SP)
(Half-Mast, PO Box 8344, Minneapolis, MN 55408, plw.net/half-mast)

MAN FRIDAY - "Search & Destroy What?" EP

One of several fantastic EPs that were sent in this month by Japan's Mangrove label. MAN FRIDAY bottles up the next three steps forward in hardcore punk with a step and a half back towards solid influences. So the ear hears something fresh and vital, but no pointless maturity or phony artistry. PALATKA tempo and energy (that draws on some of that VOID abandon), BORN AGAINST determination (distilled from the furrowed brow of ARTICLES OF FAITH) and they cover the MINUTEMEN (appropriate choice for the quirks that get snuck in). All this gets packed in tight by harsh and ripped vocal cords that the guitar dances around between breaths. Without a doubt, a required purchase. (TH)
(Mangrove, 3F ACB Bldg. 4-23-5 Kouenji-Minami, Suginamiku, Tokyo, 166-003 JAPAN)

MANIFESTO JUKEBOX - "Desire" CD

Now this is what revolutionary rock is all about. Social and politically conscious lyrics sung with conviction, rage, and most importantly, hope. The music is just gold, too. Imagine if you will Mike Kirsch playing in a pissed-off HÜSKER DÜ. Think sky high wall of guitars playing transcendent BYRDS and BEATLES riffs at 100 miles per hour, with blown speakers and bloody fingers. And there's plenty of surprising changes and razor sharp breakdowns, as well. This is from a Belgian label, so it might be hard to track down, but it's well worth the trouble. (BG)
(Nabate, BP 92, 4000 Liege 1, BELGIUM)

THE MARSHES - "Recluse" CD

This is a strange bird. It veers crazily between straightforward poppy punk and postpunk experimentation with slight gothic coloring. There is some neat use of horns here, and nice guitar effects, but the singer does that fake British accent thing a little too much for my taste. I tend to like every other song a great deal, but find myself reaching for the fast forward button too often. Oh yeah, Colin Sears is involved with this, so it does have a DC vibe to it at times, too. As I said, a strange bird. (BG)
(Dr. Strange, PO Box 7000 117, Alta Loma, CA 91701)

MASSALAKT - "Massans Likformighet" EP

Fine Swedish punk, along the lines of TOTALITÄR, but with less gruff and dense vocals. Fuzzed, distorted, and shot to hell guitar and bass buzz along with many well pulled guitar leads and pick slides fighting through the drum rumble. The lyrical content (all in Swedish with brief English synopses) appears to be less outright politically driven, but draws on personal interpretations and reactions to outside events/forces. A bit of a stylistic change for tunes from this genre. (TH)
(Consume, Be Silent, Die, PO Box 1001, Providence, RI 02901)

MENSEN - "Delusions of Grandeur" LP

OK, I've only listened to one song but can tell you right now that this is going to rock your fucking socks off. I guarantee it, but let me go ahead and listen to the whole thing and then come back. I'm back. Wow. I was, indeed, correct. Three Norwegian chicks and one lucky Norwegian token male deliver some of the best high powered pop punk that I've heard in some time. Faster paced and high energy this exudes catchiness. If it wasn't over the top enough already, they kick out a great cover of "Cherry Bomb". I offer this as proof that the Scandinavian countries are putting out the best (pop) punk in the world today. I wanna be Lars Fox. (KK)
(Thunderwoman, Hasselstr. 120, 40599 Düsseldorf, GERMANY)

THE MISSING 23RD - "All for the Sake of Almost" EP

Like their labelmates FURY 66 and AFI, THE MISSING 23RD pulls off the bass drum-heavy Fat Wreck sound, only the lyrics are a bit more thoughtful. While hardly distinguishable from the still-abundant crop of bands that sound like this, it's hard to dismiss them since they sound so passionate and energetic—and it's on marbled lavender vinyl and handnumbered to 1000 copies, so if you're going to listen to bands like this, why not listen to these guys? (RD)
(Sessions, 15 Janis Wy, Scotts Valley, CA 95066)

MISTREATERS - "Grab Them Cakes" CD

A good ol' Midwestern freakshow from Milwaukee. Got that regular-Joe sensibility poured over fuzzy, fucked up, rock 'n' roll like Mrs. Butterworth's on a short stack. Add a smart-ass sense of humor, and song titles that, for the life of me,

I cannot correlate to the songs themselves at all, and there you have it. Fans of QUADRAJETS and BLOWTOPS should dig it. I am both pleased and confused. Which is not to say I don't recommend a listen for yourself wholeheartedly. (RY)
(Big Neck, PO Box 8144 Reston, VA 20195)

MOHINDER - "To Satisfy" LP&CD

Either early to mid '90s California emo is making some huge comeback or a couple of people are getting really nostalgic. Anyway I don't mind, 'cause here you get the Gravity and Unleaded 7's, the split with the NITWITS and a the couple of comp songs. Basically everything that MOHINDER released except the live 7", which is supplemented by a forty-minute live CD of a couple different shows. The sound quality for the first couple songs isn't that great, but the larger part of the CD has a decent live recording. The band that put the scream in screamo and the emo into west coast power violence. Brilliant. (PA)
(GSL, 12031 1/2 Regentview Ave, Downey, CA 90241, bottlenekk.com)

THE MOONEY SUZUKI - "People Get Ready" LP

These guys have a fantastic, super trashy 7" out on Telstar and I was hoping this was going to be a full album's worth of that kind of stuff. Instead, the sound has been cleaned up and they go for the straightforward '60s sound. The songs sound alright, but I just can't help imagining them all distorted and faster. (CK)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MUSHROOM ATTACK - "The Fight Goes On" CD

Holland's MUSHROOM ATTACK rides again on this CD that houses all of their releases. MUSHROOM ATTACK were around in the early '90s and the tone of the female/male vocal trades remind me of CRASS. The music isn't anywhere near as discordant. Thick and direct and similar to other peace punks of the time such as NAUSEA, GLYCINE MAX but with some pub/oi-style hooks and a dash of art. (TH)
(Witchhunt, PL 301, 00151 Helsinki, FINLAND)

NIPS/NIPPLE ERECTORS - "Bops, Babes, Booze and Bovver" LP

Comp. of the SHANE MCGOWAN-led band(s) from 1977. A side is all NIPPLE ERECTORS and at this stage Shane and co. moves between old rockabilly moves and a real sparse, bouncy punk rock style with patented UK punk football singalong parts. The singalong parts are almost done in jest and the (wimpy) guitars parts are almost parodies of punk rock chord progressions. These tunes are pretty cool and can be taken at face value. B-side is all NIPS and though more trad punk rock, a sixties garage bent can be heard. Some of this stuff sounds real close to the HEADCOATS actually. While "Gabrielle" and "Vengence" sounds like old GRAHAM PARKER/ELVIS COSTELLO out takes. Real varied stuff and almost all good. Worthwhile and recommended for more than just the historical context. (JY)
(Big Beat, 48-50 Steele Rd, LONDON NW107AS, UK)

NO CLASS – "Wants Something" CD

A Brazilian release of BIKINI KILL-type punk with a little hardcore mixed in. Just when it think this may sound like DISCOUNT, it kicks into a SIN 34 hardcore style sound. Gal vocals of course. May appeal to fans of the riot grrrl sound. (RL)
(Teenager In A Box, Caixa Postal 205, Sao Paulo, SP, Cep 01059970, BRASIL, teenagerinabox@hotmail.com)

OOZZIES - "Nation Out of Hand" CD

I guess you could say that the OOZZIES take a more hardcore approach to that whole "street punk" thing. If I'm correct, this band consists of former members of SCREW 32, ZEKE, SAMIAM and the PISS DRUNKS. And although they seem to be fairly popular in the Bay Area, this CD really didn't do much for me. (NF)
(Industrial Strength, 2824 Regatta Blvd, Richmond, CA 94804)

OVERTHHHROW/WHAT HAPPENS NEXT? - "Livin' La Vida Loca!" Split CD

OVERTHHHROW are '80s thrash and WHAT HAPPENS NEXT? pay tribute to '80s thrash! I'm not sure how this CD partnership transpired, but some things are just meant to be! Barcelona's OVERTHHHROW destroy in the name of crossover (check the solo on "More Fire") from a late '80s recording then turn it over to SF's WHAT HAPPENS NEXT? from a live '99 radio show. I know "live recording" is a scary thing, but with this WHN? set you can hear all the instruments including Devon's tough-ass voice plus all that live energy they are know for falls all over the place. (TJ)
(Soulforce, M.L.P.-Apartado de Correos 18199-28080, Madrid SPAIN, soulforce-records.com)

PAC-MEN - "Ready" EP

Basic mohican punk rock. Simple straightforward guitar attacks and lyrics dealing with just being a punk. It ain't anything original, special, or memorable, but if you listen to this with a bottle of Mad Dog, than who cares? It's punk. (JF)
(Red Tape, PO Box 4468, Danbury, CT 06813-4468)

POTSHOT - "Till I Die" LP

Let me get one thing straight here. I hate most ska, especially ska punk of the '90s. Therefore I am not the best person to assign this to review. Sorry, you know, but it all sounds so similar that I don't really know what to say about this. It has straight ska verses and punky anthemic choruses. It's tight and youthful sounding. They are Japanese, it's on Asian Man. Can I be excused now? (BG)
(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030)

POXY - "Calling From the Darkside..." CD

Ten songs on this disk. Mix early '80s UK hardcore and peace punk with some metal riffs a là SLAYER and METALLICA and this is what you get. Pretty good. More headbangers ball than punk though. (RM)
(ADD, 270 Central St. Hingham, MA 02043)

RABIA POSITIVA – "A Volar" CD

Solid melodic hardcore punk. Think a Spanish YOUTH BRIGADE and you get the idea. All the lyrics are in español so I can't tell you what they sing about, but I can hear some definite passion in their voices. (JF)
(Tralla Records, ap.Co 37.119, 08080 Barcelona, SPAIN, rabiapositivia@geocities.com)

RACEBANNON - "First There Was the Emptiness" LP

I didn't know what to expect from this record with its spacey, astronomical cover art and laser-like fonts, but I was soon very impressed. The energy and seemingly spontaneous blasts of screams, shouts, and guitar frenzy works incredibly well here. The record contains two vocalists: one who does more of the whining, shouting thing, and one who screams his heart out. At times this dual vocal thing reminded me of the recent BLOOD BROTHERS LP, but unlike the BLOOD BROTHERS, RACEBANNON get way more angry and way more crazy. The lyrics seem, like the music, very spontaneous, yet introspective and intelligent at the same time. Very good, very good. (SP)
(Level Plane, PO Box 280, Cooper Station, New York, NY 10276)

THE RAMANIZ - "Live in NYC" CD

The RAMONES are God. Anyone who doesn't agree that they resurrected rock 'n' roll and were the greatest band ever is either an idiot or an ex-*MRR* coordinator (God, I miss Sean). The RAMAINZ are the remains (get it) of the RAMONES; Dee Dee Ramone on guitar and lead vocals, his wife Barbara on bass and back ups and that lousy Marky Ramone on drums (I really can't stand Marky. i don't care for his drumming nor his production and the INTRUDERS are awful) doing the RAMONES' greatest hits. Now as a jaded "punk rocker" I am supposed to attack this album violently and criticize them for "cashing in" on the RAMONES legacy...whatever. Fuck that. I am a RAMONES fanatic. I love this album! Sure Marky will never be as good as Tommy Ramone, and Dee Dee can't sing like Joey not play guitar like Johnny but man, it's something else hearing him sing the songs he wrote for the band. I highly recommend this to all of my fellow fanatics. When you hear Dee Dee's voice strain after a few songs you will know why he couldn't be the lead singer but you'll also know why he should have been. It's amazing that over twenty five years after these songs were written they still sound a whole hell of a lot fresher than 90 % of the bullshit I am hearing today. Excuse me whilst I put my leather jacket on and pretend I am also a RAMONE.... (BM)
(Pinhead, Casilla de Correo 1297, CP 1000, Buenos Aires, ARGENTINA, penhead@teletel.com.ar)

RATOS DE PORÃO - "Sistemados Pelo Crucifa" CD

Once wasn't enough for these guys. They decided to re-record this legendary first Brazilian hardcore album that came out in the early '80s. This time around, the lineup is different, there are two re-recordings from the second album, a cover of the Portuguese AQUIDELROCK, and English translations. Personally, I would much rather have the original, but this is great. (SR)
(Alternative Tentacles, PO Box 419092, San Francisco, CA, 94141-9092, alternativetentacles.com)

REDD KROSS - "Born Innocent" LP

In their campaign to revive the joys of polyvinyl acetate, Munster Records has reissued RED KROSS's beloved early trash-punk blast—including their beloved "Linda Blair"—and just in time for the *Exorcist* re-release. The selling point here is that it's on 220-gram, fork-lift friendly vinyl—quite a bit more substantial than the flimsy original. If you don't own this yet, an like HEARTBREAKERS-style punk 'n' roll, you could do way worse than with this minor classic. (SS)
(Munster, PO Box 18107 28080, Madrid, SPAIN)

RED PLANET "Let's Get Ripped!/Too Drunk to Fuck"

The A-side here is a good rock and roll tune with a BOYS "First Time" quality and chorus. There's even some cool JERRY LEE LEWIS-esque piano at the end. The flip is the DEAD KENNEDYS song which probably comes across better live as a cover tune. But what the hell for a B-side. A good 45. (RL)
(Gearhead, PO Box 421219, San Francisco, CA 94142)

RESTOS FOSILES - "Differentes Canciones a un Mismo surco—Compilado de Simples" CD

These south-of-the-border moe's win for longest album title, but that's about it. Most songs are in the native language of Argentina which I unfortunately don't understand, but musically it's pop-punk of the usual order, fast and reasonably catchy: Dave Parasite'd weep at the loins for this'un. (HY)
(Pinhead, CC 1297 CP 1000WAQ, Buenos Aires, ARGENTINA)

RETARDED - "I Don't Wanna Be Trained" EP

Blatant RAMONES/SCREECHING WEASEL that I hate myself for liking. What more needs to be said, except for the fact that the production's good, it's a tour single on colored vinyl, and is handnumbered to 200? Send off for it if you're sick of the sterility of your old Lookout! records. (RD)
(Bad Man, Via Roma 88, 15040 Castelletto Monf. (AL), ITALY)

THE RIFFS - "Underground Kicks" CD

These are the same kids I ragged on in the last issue for their lack of ener-

gy. Well, not much has changed, but they seem to have snapped out of their sluggish torpor for the first few tracks, at least. The BOYS-style "whoa-oh-oh"s in "Johnny Won't Get to Heaven" are pretty cool, but the heroin they claim to live for seems to have otherwise drained them—the picture of what appears to be Darby Crash shooting up on the cover and the tooth-gnashingly bad cover of "Waiting for the Man" (*sic*) really drag the whole album down. Besides, how can they afford heroin, what with the rising costs of gel and hair spray products? (RD)
(Pelado, 521 W. Wilson #C101, Costa Mesa, CA 92627)

THE RIVIERAS - "Let's Stomp with the Rivieras - Unissued 1964 Recordings" CD

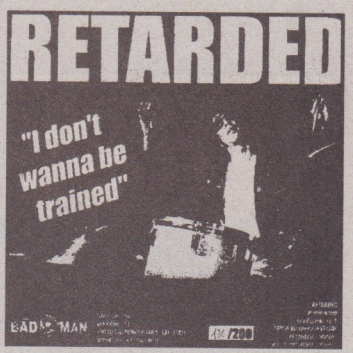
Hot on the heels of the best of The Rivieras release on Norton, you get twenty two versions of songs that were never released. The liner notes start off "You can thank the BEATLES that you never heard this album." Well, I'd like to be the first to say, "Thanks a fuckin' lot, BEATLES." These songs sound great and I'm glad to see "Danny Boy" was left off this one. (CK)
(Norton, PO Box 646, Cooper Station, New York, NY 10276)

RUDIMENTARY PENI – "The Underclass" CD

Fuck. How to describe RUDIMENTARY PENI to someone who's never heard them? One of the best bands ever shat into creation, RUDIMENTARY PENI were very much a part of the anarcho-punk scene in early '80s England, but unlike their peers, RUDIMENTARY PENI were less into rigid political sloganeering and instead chose a twisted, surreal means by which to get their message across. Their first two EPs and debut album *Death Church* were like nothing ever heard and remain so. Heavily influenced by Poe and Lovecraft and well... *dubious* mental health, they went on to release a few more records after a long hiatus; this is the first of them I've actually sat down and listened to. Nothing could ever compare to their earlier stuff, but this is still great. The music is less chaotic, more droning with almost chant-like vocals. Twisted as ever though lacking the bile and anger. Bonkers! (AD)
(Outer Himalayan, PO Box 59, London, N22 1AR, UK)

RYKERS - "Life's a Gamble" CD

Whoa. This certainly far exceeded any expectations I had for them. Granted, I've not listened to them in a few years, but my recollection was that they worked the NYHC style a little bit too hard for a band from Germany. This rocks though—they've grown into a style that's not so easy to figure. It's quick at times, pounding at others—and the production is massive, with an awesome searing guitar sound. Lyrics haven't shifted too far from their roots, with lots of toughguy posturing. Yawn. It's apparently licensed from Century Media, so I'm not sure how it made it past the label police - maybe that's okay, since it's domestic. A great CD—despite the nagging questions. (TM)
(Thorp Records, PO Box 2007, Upper Darby PA 19082)



THE SAINTS - "Seventy Seven Ninety Nine" 2xLP

This release is kind of funny in that it traces this band's progression from punk rock to alternative/college/crap rock. The first of the four sides of this is pretty cool but the rest of this release is for the most part wimpy-artist-branching-out-folk-type-stuff and it stinks. (RM)
(Munster, PO Box 18107 28080, Madrid, SPAIN)

SANGRE AMADO - "Inane" CD

Just as the insert says, this is "Disturbing black grind from San Francisco." That is right, this three-piece hails from good ole' SF. Fast rolling drums, massive riffs, and a mix of male and female screams are almost cause for celebration. The only drawback is the production is on the muffled side of things, but it is a fairly solid release nonetheless. This is a hand numbered disk limited to 550 copies. (RC)
($10 ppd: Catastrophicsound, 2018 Shattuck Ave, PMB #103, Berkeley, CA 94704)

SANCTUS IUDA - "Wolnosc Dla Bosni" LP

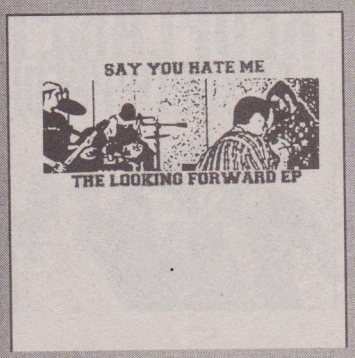
According to the liner notes this was originally recorded and released back in 1995 as a demo tape. With that said this is actually a really strong release. SANCTUS IUDA from Poland crank out some harsh crusty tunes that charge pretty hard. There are two vocalists and the lyrics have a strong political slant to them. You really can't go wrong here. (RC)
(Scream, c/o Pawel Rzoska, PO Box 118, 80 470 Gdansk 45, POLAND)

SAWN OFF - CD

Heavy as hell, super fast thrash hailing from the UK. Here, SAWN OFF assault us with 26 songs from two different recordings. Their songs are ultra tight with two vocal styles that work quite well together. They throw in a lot of time changes and some interesting hooks which make for a good listen. All in all, a good release. (SP)
($12 ppd: Flat Earth, PO Box 169, Bradford, BD1 2UJ, UK. flatearth.free-online.co.uk)

SAY YOU HATE ME - "The Looking Forward" EP

First of all, the production on this really sold me. A manila folder with a window cut in it in which a cool transparency and pullout insert can be viewed (just picture that, OK). Totally DIY. Musically, SAY YOU HATE ME provide us with an



onslaught of fast, angry hardcore, almost reminiscent of MINOR THREAT. The thing that intrigues me most about this band is their ability to take risks in experimenting with odd hooks, guitar parts, and even the occasional melody, which many bands similar to this just wouldn't do. The songs may not be the most original, but it is obvious that SAY YOU HATE ME is in it for all the right reasons. (SP)
(My Trust, PO Box 274, New Paltz, NY, 12561. sayyouhateme@hotmail.com)

SELLOUT POSERS – "Bad Mood Music" CD

Talk about truth in advertising "Bad Mood Music" is exactly what the SELLOUT POSERS will put you into. This is absolute garbage that sounds like a cross between LIMP BIZKIT and ZEN GUERRILLA. How this got Ray is beyond me. (JF)
(Sellout Posers, no address, f4thwave@aol.com)

SEMI-TRUTH - "You Call" EP

What appears (and sounds like) to be ex-BARRACUDAS Jeremy Gluck's latest outing, this is a strange record, since all the songs are so different. "You Call" is a slow moody ballad with trademark BARRACUDAS-style vocals, while "Out of You" is pretty decent post-punk aggro-goth bashing. The EP closes with a cool cowpunk cover version of SUICIDE's "Magdalena." (HY)
(NDN, PO Box 131471, The Woodlands, TX 77393, neatdn@aol.com)

SEWER GROOVES - "The Race Is Over/Slave to the Sound of the Mellow Blues"

Swedish trio with two songs that do the hooky, garagey, Detroit thing quite nicely. Two songs have big wide hooks and killer riffs with parts that kick in with big guitar and plenty of fuzztone. Especially evident on the second song. I'm a sucker for this kind of shit and apparently Mike Lavella is as well. For that I'm glad. "Slave To..." sounds like a classic to my ears. (JY)
(Gearhead, PO Box 421219, San Francisco CA 94142)

SHAM 69 – "Rarities 1977-80" CD

This disc should really be called *The Demos*. Demo tracks from their LPs with some tracks true to the released versions and others different from the final versions. Certainly not the one release that best represents one of the best punk bands ever. But if you are a SHAM 69 completist like I am (at least for their punk stuff), then this is still a must. (RL)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK, captainoi.com)

SHIKABANE - "Ego and Desire" CD

Say what? This was nothing like I expected it to be. After literally being blown away by their debut 7" and subsequent release that followed, this was a let down. They have steered their style completely away from their blazing fast thrashcore that they started with. Now they remind me more of HELLCHILD. Snarling drawn out vocals fueled by lots of metal riffage. They touch lightly on their chaotic thrash style of past release on the last studio track of this release, but that is about it. There is also what appears to be a couple of live songs tacked on at the end of the CD. Judged alone it really isn't bad, but this has to be one of the biggest reviewing let-downs I have had in some time. If you need this in your collection, take note that the vinyl EP version has been put out by Agipunk Record from Italy. (RC)
(MCR, 157 Kamiagu, Maizuru, Kyoto, 624-0913 JAPAN)

SHOOTIN' GOON – "Splottside Rocksteady" CD

Welsh skater boys playing ska-punk, boy—I could be so cruel right now but, live and let live... Let me just say that if you like ska-punk, you'll probably like this. Actually their cover of "YMCA" is pretty funny. (AD)
(Moon Ska Europe, PO Box 184, Ashford, Kent, England, TN24 0ZS, UK)

SHOTMAKER - "The Complete Discography: 1993-1996" CD

Included in this exhaustive double CD are two of the best releases to make it out of the 1990s: SHOTMAKER's *Crayon Club* LP and their side of the split LP with MAXIMILIAN COLBY. The big time bass and drum thunder and precision are so unique and moving, that many bands of the later '90s and today that attempt a powerful interplay of these instruments are reviewed with a nod to SHOTMAKER. I fucking love the above mentioned releases of this band. "We destroy ourselves, Each and every day, And we buy it, On the satellite screens." (TH)
(Troubleman, 16 Willow St, Bayonne, NJ 07002)

SILVER TOUNGED DEVIL - "Six Pack Ride/Ring My Bell"

When I saw the cover, I thought "great, more hot rod punk 'n' roll... maybe it'll be like the DEMONICS". Not really. This is pounding, throat driven punk rock. When I saw that there is a cover of "Ring My Bell", I thought "wow, somebody finally decided to cover that old '70's disco classic." Uh, no this one is the UNION CARBIDE PRODUCTIONS song, making the whole thing kind of a disappointment. I can't help thinking it might have been different if I'd only had different expectations. (KK)
(Safety Pin, PO Box 51241, 28080 Madrid, SPAIN)

SIN CITY SIX - "Tonight Tonight" EP

German Punk Rock 'n' Roll that knows what is all about, keeping it fast and lively, not like all this burnt-out heroin crap that folks are happy to call punk. Rock doesn't have to put the kids to sleep. In the vein of good Sympathy-style punk with plenty of Gibson fueled energy. (TJ)
(Screaming Apple, Dustemichstr. 14, 5.939 Köln, GERMANY)

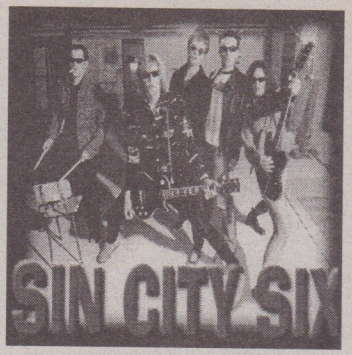
SLAUGHTER & THE DOGS - "Live In Blackpool 1996" LP

OK, so it's a pretty crappy live recording of one of the best bands that punk rock has seen. All the hits are here: "Boston Babies," "Quick Joey Small," "Cranked Up Really High," etc. but I say pass on this one. Just go out and pick up *Do It Dog Style* to get the full effect. (NF)
(no address)

SLOGGY "Need for Speed" EP

Really good lo-fi fuzzy electronic dance/garage music; this reminds me of KRAFTWERK and FALCO. All instruments and vocals by Sloggy, done on four-

track in his living room with additional vocals by his sister Viviane, who is also his mechanic. The songs are about hanging out at the local dirt track races and living in a trailer camp, having a baby girl with cracked lips. Cool thick orange vinyl and pictures of race cars and dirt on the cover. (JT)
(Hell On Wheels, Carlo Dries, 31, Rue Abbe Lemire, L-4208 Esch/Alzette, GD OF LUXEMBOURG)



SFB - "Stiefelfroinde" LP

This LP fucking rocks! Apart from a couple of quiet intros on some songs, this is a good up-tempo punk rock with Oi!-inspired gruff vocals. The combination of full-bodied guitar rhythms and solid bass and drums creates a mountain of good street rock. The lyrics are printed inside in German with some black and white glossy photos of the band. The band's logos are comprised of a quaking pair of Doc Martens on the cover and a mischievous little beer drinker with two fingers held up on the inside sleeve. If you like good skinhead/punk rock 'n' roll, similar to POBEL & GESOCKS, you must hear SFB as soon as possible! (BR)
(Scumfuck Mucke, Post Faxh 100209, 46527 Dinslaken, GERMANY)

SMD - "Pissing Beer" CD

If this slab came out a fourscore ago it might be a blueprint for hardcore, but in this glorious year it sounds just like denizens of yore. A cover of GG ALLIN's "Highest Power" tells ya where these drunkpunks're comin' from, fulla hate and anger and general antisocial shenanigans. Really cool CD artwork, pig fuck lyrics ("Don't want to think just want to drink/Don't wanna feel just wanna kill..."). I sincerely hope these guys have tongues in cheek; otherwise, I better write a good review cos these fucks'll probably kill me! (HY)
(King of Dunk, 8807 Arma St, Pico Rivera, CA, 90660, kingofdrunk.com)

SMEGMA - "Nachspielzeit" CD

These Germans have been around for quite some time and this CD collects five songs recorded in the '90s. Included are covers of songs by MADBALL, BECK'S PISTOLS, and OXBLOOD done in the thick-necked fashion of these street punks: rude, rowdy, and ready for beer hoisted sing-a-longs. (TH)
(Scumfuck, Postfach 100709, 46527 Dinslaken, GERMANY)

SOOPHIE NUN SQUAD – "The Devil, the Metal, the Big Booty Beats" LP

Bad Name. Nice cover. (Customized-by-hand NAT KING COLE album jacket.) SOOPHIE NUN SQUAD play upbeat punk that at times reminds me of AVAIL, and at times the REVILLOS. Humorous lyrics and general silliness; I'm sure these folks are well known in and around their home town of Little Rock, Arkansas. Seems like they have about twenty people in the band; hope they all get along alright. This record is kinda on-and-off, but overall it's pretty good (SPICE GIRLS cover not withstanding) in a fun way. Charmingly D.I.Y. and youthful. (AD)
($6 ppd: Harlan, 7295 Geronimo, N. Little Rock, AR 72116, soophiebones@hotmail.com)

SQUIRT GUN/ THE REAL SWINGERS - split live EP

I dig SQUIRT GUN, sure the lyrics make no sense and the bass line are very self indulgent but something about this band puts me in a good mood. This is Geek Rock on amphetamines. Two live tracks from their first trip to Italy. This is good. I wonder if they are still a functioning band at this point? They do the tra-la-la, happy art school pop punk better than anyone. The REAL SWINGERS are Italy's carbon copy of the LILLINGTONS. F-n awesome! This is a definitely a keeper. Once again Italia impresses me. (BM)
($5 ppd: Ballroom Blitz, Via Catullo 44, 80122 Napoli, ITALY, therealmarco@hotmail.com)

STAR LOSERS - "Sabras Lo Que Es Perder" CD

Argentinean metal. In Spanish. Not too good. Very disorganized, yet real formulaic at the same time. My hangover's coming back... (RY)
(Ugly, CC 2975, CP (1000), Correo Central, Buenos Aires, ARGENTINA)

THE STAR SPANGLERS - "I Can't Be With You" EP

.....it's hard to review a record when the needle skips and rolls across the surface like an ice skater....what the fuck??????!!!!....bad, bad pressing.....no grooves on this puppy for the fucking needle to track.....god.....but from what I can make out of this record, it's pretty STONESy.....a little power-popish....a band that likes to get chicks and fuck 'em.....I mean, at least that's how they appear to look on the cover.....they got the kinda mugs that hypnotize you into sucking their cocks.....but due to the shitty pressing, this record is really unreviewable..... (SW)
(Munster, PO Box 18107 28080, Madrid, SPAIN, munster-records.com)

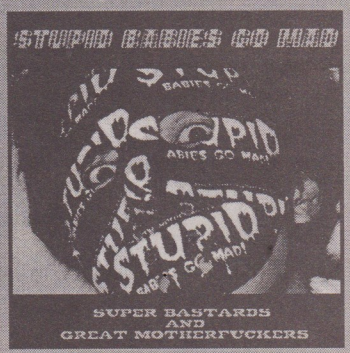
STEAKNIFE - "Plugged Into the Amp of God" CD

Fast, furious and in yer face shit here. Pretty damn cool p-rock with an old school flavor and hellacious amounts of high-grade intensity. Also a singer that sounds like an angrier, meaner Jello Biafra (gotta hear him to believe it).Listen to "Source Code" and don't tell me the singer didn't bust a nut trying to sing it!. Straddles the finer points of NO MEANS NO, BLACK FLAG and the STOOGES like no one's business. Also listen to how "What's So Cool About Self Control" kicks

in at the end leaving you, the listener completely pummeled. Also check out the sheer riff-overkill of "My Record Collection," the sheer hatefulness of "My Dad's a Cop"—I could go on and on. This record fuckin' rocks my world. You can take that to the bank! (JY)
(Noise Solution, Forster Str 4-5, 10999 Berlin GERMANY, noisolution@vielklang.de)

THE STEAM PIG - "Deep Fried Obedience" CD

You know what, after much contemplation on a mountain top I've finally solved the riddle of modern day street punk. Are you ready for this? Most street punk bands these days; in this case, the STEAM PIG from Ireland, are just semi-melodic, Southern California style hardcore and punk bands with some Cockney guy, or Cockney reject as the case may be, singing. That being the case, I'm suprised more of the skins and punx don't like BLINK 182. Fourteen songs. Pretty mediocre. (RM)
(Rejected, PO Box 6591, Dun Laoghaire, CO Dublin, IRELAND)



STICKS IN THROAT - "Moves on Zeros" CD

OK, the first thing I notice is that it is on HG Fact Records, who consistently hit the money on their releases. And then I open it up and see pictures of tattooed, mohican punks from Japan. Before I even put this on I knew what it was going to sound like. This is charging hardcore that has that ever so slight touch of rock 'n' roll, which makes it just kill. Think JUDGEMENT or FORWARD and you will quickly get the picture. Besides they have one of the best band names I have heard in a long time. Buy or die! (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, JAPAN, interq.or.jp/japan/hgfact)

STUPID BABIES GO MAD - "Super Bastards and Great Motherfuckers" EP

Holy fuck, these guys are intense. This Japanese band dedicated these 6 songs to the memory of GG ALLIN, but don't let that scare you too much. Actually, this is a pretty damn good mix of MOTORHEAD and real old COC. It's twisted metalpunk done really energetic, and probably really violently at shows. They don't fuck around with niceties, they go straight for the jugular. Enter their world at your own risk. (BG)
(Acme Records, PO Box 41, Dracut MA 01826)

SUICIDE PARTY - "Life Burns Me Out" EP

Two brothers from two great hardcore bands (TALK IS POISON and FULL SPEED AHEAD) joined forces from across the U.S. (Oakland to Brooklyn) and SUICIDE PARTY was born. If you know their other bands that should be enough to get you all flustered with anticipation and wonder. Well, wonder no more little one these songs are all you hoped for, sure it would be cool if they were recorded a bit better, but what are you some sell-out big production geek? (TJ)
(Politically Corrupt, 754 Wood Ave., North Brunswick, NJ 08902)

SURFER'S DE LOS CAMPEONES - "Checkered Flag" 10"

I am soooo lost here. This is a drag-strip record but not in a greasy cool, trashy sort of way, but in a Franky Avalon sort of way. This was totally wasted on me. I know absolutly nothing about cars... I don't even drive! All and all i think this is some good background Gear Head reading music for the tragically hip. (BM)
(Electro Harmonix, no address)

SWINGIN' UTTERS - CD

I've never understood why bands with several releases do the self-titled thing down the road. Maybe they think it is some sort of rebirth, or perhaps it's just laziness. Anyways, this is a decent UTTERS disc, although nothing here surprises me. Pretty much a batch of new songs in their two genres of STIFF LITTLE FINGERS and the POGUES. What's a veteran punk band to do? Sorry I asked. (RL)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119, fatwreck.com)

SWITCHBLADE - "Aenookomoinam" LP

Aggressive hardcore that boarders on grind. I mean *aggressive* doesn't really even do them justice, but they still stay with in the basic song structure of hardcore. The songs are very bass heavy, yet the screeching guitars easily come through while the drums create a solid backbone. The vocals have the grindcore growl as well as heavily forced screams. Probably the best way to sum up the record is with the word "loud," even at a low volume. (PA)
(Trust No One, Helgalunden 5, 118 58 Stockholm, SWEDEN, Switchblade@Trustnoonerecordings.com)

SYSTEM 39 - "A Crying Shame" CD

Hmm, where should I start on this one? Snappy punk with a upbeat edge and political lyrics. The vocalist has a really unique vocal style. It is kind of choppy, low, and drawn out and actually kind of hard to describe unless you actually heard them. I couldn't really get into their whole style, but I could definitely see this release being appealing to the right listener. (RC)
(Outlandish, 519 West 12th St, Tempe, AZ 85281)

THE THIRD DEGREE - "Concrete Warriors" CD

Aggro, serious, metallic punk. Not getting behind it one way or the other. Pretty good for production, headbanging factor is high, but it's just not hitting the mark. I wouldn't mind if my 18 year-old stepbrother was into a band like this, but it's too straightforward for me. Even fucking ROLLINS BAND had a sense of humor. (RY)
(Livewire, PO Box 239 Seal Beach, CA 90740)

THROWIN' FISTS - "Keep the Change" CD

Maybe I'm crazy, but this circle pit, pub going, tough guy thing just isn't coming through in the music. I mean they're covering Bob Marley and quoting Proust. The songs are pretty straightforward 4/4, four chords, mid tempo, although later in the CD, a couple of the songs make it to prime circle pit speed. I know I shouldn't say this, but sometimes the singer's vocal inflection ends up sounding like the guy from the STONE TEMPLE PILOTS. (PA)
(KPM, PO Box 3101, Kearny, NJ 07032, throwingfists.com)

TOXIC SHOCK - "Previously Unreleased 12 Songs from a Non-Existent Band" LP

Despite a nondescript outer appearance, a blood-splattered inner sleeve sends punk shock value, while the insert gives the rest away: Austin, Texas band TOXIC SHOCK was David Yow's (later of SCRATCH ACID and JESUS LIZARD) first band, and these are their 1981 studio recordings. While Dave was relegated to bass duties, a Penelope-lookalike provided powerful vocals that sent tuff messages like "Riot Riot Riot", and "Nazis of Israel" over a beer swillin' singalong (if you can catch the words) punk backdrop tinged with hardcore rants. This hot platter, on even hotter pink see-thru vinyl is a numbered edition of a meager 197 copies, so don't snooze. (HY)
(Underground Medicine, undergroundmedicine.com)

THE TRAITORS/EVIL BEAVER - "Live at the Manhole" LP

Although this seems like some really bad joke is being played on me, nobody is jumping out and laughing, so I guess that it's not a joke. In theory it's a great idea. Two bands get really drunk and play a show at a leather bar, the Manhole, and someone records the show while another person writes a story about it. The problem is that this does not create an enjoyable listen when placed out of context. Anyway the TRAITORS play pretty straight forward punk, while EVIL BEAVER play just drums and a bass that is so distorted it's often hard to make out what it is playing. The recording quality is decent for a live record, but I'm neither drunk nor in a leather bar so I'm missing out on at least half the experience. (PA)
(Johanns Face, PO Box 479164, Chicago, IL 60647)

THE TRASSELS - "Less Than Zero" EP

This Finnish band take their cue from heavy '60s psych bands, MC5, and things like BLUE OYSTER CULT. Unfortunately, they tend to focus on the banal, surface elements of these bands. Nothing here really sticks out to me. Pretty middle of the road hard rocking punk. (BG)
(Killer, PO Box 2, 28801 Pori, FINLAND)

TV KILLERS - "Sock It to Me/Mr. Ten Percent"

France's wondrous TV KILLERS have had it on the fucking ball for so long now it's astounding (1992?)! It's a warm snuggly feeling, especially since most of their Japanese cousins (REGISTRATORS, etc.) have been a ghostly memory for years. This is just a little taste of what's in their bag of late. With only one new song here, "Mr. Ten Percent," this an expensive snack if you already own the LPs, but it's worth it if you love 'em. (RY)
(Beluga, Box 8158, 104 20 Stockholm, SWEDEN)

TWO FINGER POINT - "GiveMeNow" CD

This'd be a great band to see in a crammed, sweaty basement, where you're all pushed up against the wall over by the drummer, and some girl to your right is spilling beer all over your shoes, but it just doesn't matter because the band is bringing the house down. I hear fragments of CURRENT and NATION OF ULYSSES, along with the requisite FUGAZI influence that all great bands worth their salt can't ignore or hide. The production is not great (kinda like all those early '90s emo 7"s), but the music still grabs hold. My only real complaint is that it is only 4 songs. (BG)
(So Good records, PO Box 52128, Ottawa, ON K1N 5S0 CANADA)

UBANGI STOMP - CD

I thought the name sounded familiar, but I guess not. ELVIS and Rockabilly tinged '80s style mid-tempo rock 'n' roll. Not too exciting. Like a *really* uninspired LAZY COWGIRLS, or a boring FUZZTONES, although I hate to tarnish their good names in this review, but you get the idea. Uh-uh. (RY)
(Brain Drain, PO Box 39441, Greensboro, NC 27438)

UNCLE BRIAN - "Barbecue Music" CD

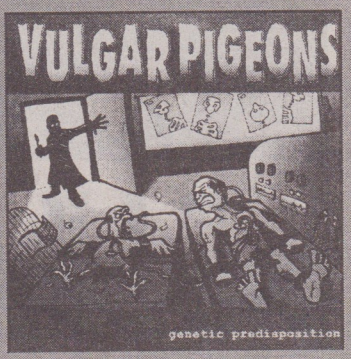
This sounds like a rocking BLOOD HOUND GANG covering BLINK tunes and throwing in ska break downs. *yawn!* Not that I have anything against BHG, but I have some serious issues with those goddamn ska breakdowns! This is awful. Moon SK records can chupa mi culo for this one. (BM)
(Moon Ska Europe, PO Box 184, Ashford, Kent, TN24 ozs, ENGLAND)

UNFAIR? – "Freedom" CD

Four song EP from these LA peace-punks. Reminds me of the first CRUCIFIX 12". They sing about nuclear annihilation; I think more bands should start singing about nuclear annihilation again, it was better when bands sang about nuclear annihilation. I wish CRUCIFIX would reform, it would be cool, they could play the Warped Tour. This is actually pretty cool. I like their logo, I wonder if they have any patches. (AD)
($3 ppd: Mediattack! c/o Unfair?, 2524 Ocean View Ave, Los Angeles, CA 90057, mediattack.digitalbomb.com)

T. VALENTINE - "Hello Lucille...Are You a Lesbian?" LP

.....another nice one from Norton....and a warm welcome from me.....I've been looking for the title cut for years.....more early rock and R&B (same thing) from a pretty steady wave of impressive black releases Norton's been dishing out lately.....so who is T. VALENTINE?????..... you'll have to buy the record and read the liner notes yourself.....but if you want



a good R&B party record sung by a straight up retardo loon, then this is the ticket to all the sweet pussy and dick you've been missing out on..... (SW)
(Norton, Box 646, Cooper Station, NY, New York 10276, nortonrecords.com)

VIETNOM - "Strictly the Real" CD

Well this starts of with a short hip-hop number and then goes straight into some of the most ridiculous lyrics I have heard in some time. With lyrics like "I'll take your woman and your car then chill at the bar. You can't fuck with me cos I'm a hardcore superstar," and "I'll beat your fucking ass down in a New York minute and when it comes to pussy, I'm like don't stop get it, get it." I am left scratching my head wondering if this is a joke or are these guys for real? It seems like these guys are listening to ICE CUBE's records way to much. (But don't we all?) Nevertheless this borderline rap/metal/hardcore hybrid has "DMS" crew all over it, and it was produced by Roger Miret. So let the beatdowns begin. (RC)
(Uprising, PO Box 1096, New York, NY 10003 uprisingrecords.com)

VULGAR PIGEONS - "Genetic Predisposition" EP

This band has a connection to BENUMB (personnel), so I was warned what was coming. A solid five song EP—the songs retain character, so it's not just a total blurrfest. Heavy production, nice color artwork—it's nothing totally unique, but y'know. Harsh, metallic tinged hardcore. Loads of screaming, which is a good thing. (TM)
(Howling Bull America, no address listed, howlingbull.com)

WEIRDOS - "Weird World, 1977-1981" LP

Fact: once, years ago, I would listen to the WEIRDOS' *Destroy All Music* single every day after my third cup of coffee and before I put on my sneakers and entered the outside world. In other words, I've heard these songs a more than a few times and don't mind hearing them again. The WEIRDOS were, for a brief period, the ruling monarchs of Hollywood's embryonic punk rock scene before they were dethroned by the GERMS, X, and all the tuff little Orange County hardcore kids in their assorted garage bands. Combining loud double-guitar rock 'n' roll, John Denny's great, throaty vocals and a garish/deconstructed/ironic fashion sense, they were truly a product of their time and place...okay, enough. This LP was first released in the early '90s by Frontier, then billed as volume one in a continuing series of WEIRDOS reissues that never actually materialized. A real shame, that, since the tracks comped here ("We Got the Neutron Bomb", "Solitary Confinement", "Life of Crime", "Message from the Underworld", "Teenage", etc.) still sound as loud, rude and purposeful as they must have back during the Carter administration. Buy it if you can't find the original issue. A word of warning, though: listen to side two first, 'cause you don't want to hear the outtakes from the *Action Design*. EP as your formal introduction to an otherwise great band. Trust me on that point. (JH)
(Munster, PO Box 18107, 28080 Madrid, SPAIN, munster-records.com)

WHAT HAPPENS NEXT? – "Stand Fast 2000" EP

More thrash from the hometown super-group. Four songs carrying on the deliberately old-school/spirit of '86 thing, one a DEATHSIDE cover. This is good and everything, but you really have to see them live to get the whole WHAT HAPPENS NEXT? experience. (AD)
(625, PO Box 423, San Francisco, CA 94142-3413)

WHY WE WISH - "Prosit!!" CD

Front cover by Tom (a la one of the premier Japanese "punk" artists), which was immediate points. Ferocious Japanese hardcore— the mere fact this was so good had me questioning my affinity for Japanese hardcore. I listened to it a number of times to discover what they're doing differently—sweeping guitars, quick pace, abrasive vocals...it's nothing that isn't done in other places. Not sure what it is, but I'm amped—this kicks ass. Six songs, no duds—it's over way too quickly. (TM)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164-0013, JAPAN)

ANDRE WILLIAMS - "Whip the Booty" EP

These are three of the best ANDRE WILLIAMS songs that I've heard. You know the drill. It's groovy, funky and funny too. Pick this up! (NF)
(Dropkick, PO Box 192, East Melbourne, Vic 3002, AUSTRALIA)

YUM YUMS - "She'll Come Around/Let's Get It On"

If you are jumping on the power pop bandwagon then here is a band for you. These guys are pretty much the best today. Check out their LP for a classic. This carries on with its POINTED STICKS, RECORDS or damn kiddies, even the PLUS ONES sound. A great band! (RL)
(Screaming Apple, Dustemichstr 14, 50939 Köln, GERMANY, Screamapp@aol.com)

V/A - "Bad Vibrations Vol. 3" LP

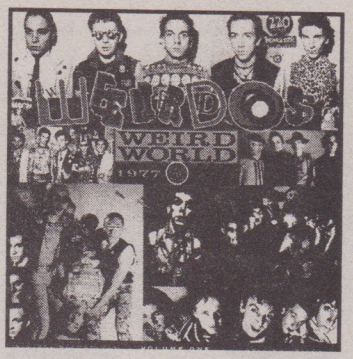
Comp of '60s second and third stringers that's not unenjoyable but hardly essential. Most of the cuts are fairly polished; the standout exception being WAYNE PAV & ORPHANS' solid version of the BO DIDDLEY stomper "Oh Mona." The other notable track would be the WHATEVER's "The Valley of Death," a musical rendering of, I believe, Lord Alfred Tennyson's (I'm sure no one will correct me if I'm wrong) "The Charge of the Light Brigade." I hope the kids in the WHATEVER at least managed to parlay their record into some English extra credit points. (DD)
(Fossil, no address)

V/A - Berlin Allstars CD

This CD features all those bands currently playing around Berlin today. Most of the bands play hardcore that is grunge guitar and gnarly vocals. There are some exceptions: MOTHER'S PRIDE does a ska number and the band SHEMALE TROUBLE plays straight forward punk. One of the best punk songs on the CD is by the band PEDRO DE PACAS entitled "The Day (Seattle)." Overall this is a fairly good CD and shows that there is a cool music scene in Berlin. (HH)
(Alternative Music Pool, Brahmstr. 12, 14193 Berlin, GERMANY)

V/A - "The British Punk Invasion" CD

31 tracks from five Brit bands I am not familiar with: ACUPUNCTURE ALLSTARS, CHINESE BURN, IDK, MONKEY AND THE MIGHTY DISCIPLINARIANS, and the CHERRY REDS. MONKEY's a sad attempt at classic Brit sing-a-long with irritating vocals and bad keyboards. AA definitely steal the show with their minimalist, straightforward punk 'n' roll. CB and IDK just suck and CR would be good ole '77 if they livened it up quite a bit. This CD is not good enough to be this long. (SR)
(High Society International, St. Petersburger Str. 4, 18107 Rostock, GERMANY, hsirecords@aol.com)



V/A- "The Gig Tomorrow Is Too Far" CD

Ten Brazilian bands doing two songs a piece. The CD pretty much covers the whole range that the generic term pop punk encompasses. A couple of the bands take a bit more of a hardcore stance like STREET BULLDOGS or BASTARDS IN LOVE do on both their second songs. The general sound ranges from influences by Fat Records style bands to JAWBREAKER to a few slight youth crew moments. Some of the better bands include: SUNDANCE SEASON, SAME and ANYONE. (PA)
(Antimidia, Caixa Postal 205, São Paulo, SP, Cep 01059970, BRASIL)

V/A - "Hocus Pocus" LP

.....a collection of old records....real bootleg style...quality is fair.... '50s stuff....a little black, a little white....but over all pretty homosexual.... (SW)
(Punch, no address)

V/A - "Proud to Be Idiot" EP

Often, you'll see a comp dedicated to celebrating a local scene. This is not one of those comps. The sleeve of this record features a tirade against just about everyone, punk or otherwise, in the city of Verona, Italy. According to this rant, while the label owner doesn't personally like all the bands on the record, they are the only bands in Verona that are not "sons of a bitch." Fair enough. Musically, this EP is pretty mediocre, but if BUDDY BRADLEY, GINO, MURDOK, and CUNT are the only DIY hardcore bands in Verona, good luck to 'em. "The rest of Verona," as the sleeve contends, "can burn in their shit." (AM)
(Proud To Be Idiot, c/o Alessandro Nodari, Via Are Zovo 17c, 37125 Verona, ITALY)

V/A - "Quarters Vol. 1" CD

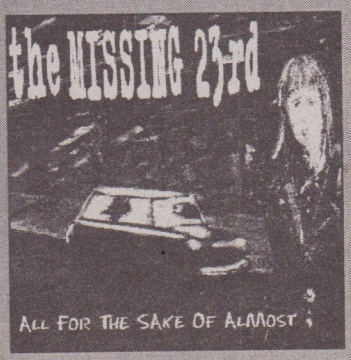
Four bands from Michigan doing one song apiece. SMALL BROWN BIKE is obviously the most popular, and on this record the most listenable band. Their song is well recorded and mixed, and most likely they're tired of being compared to HOT WATER MUSIC, but it hardly stops me from doing the same. LOVESICK take more of a raw hardcore approach to the emo sound. The song is pretty good but there is something wrong and it's not the horribly off key vocals... Hmmm...Ohm it's the fact that the recording is completely devoid of bass. KELTON DMD play catchy, bass-heavy emo hardcore that makes good use of the clean guitar turned up really loud to get a heavy sound, but they forgot to turn the guitar up in the mix. QUIXOTE fit into the mood of the rest of the record except that the tempo is taken down a bit, but they make good use of discordant guitar parts while still maintaining a catchy song structure. (PA)
(Salinger Press, 180 Rosetta #6, Auburn Hills, MI 48326, salingerpress@hotmail.com)

V/A- "Raging Thrash From Blind Vision" LP

Awesome cover drawing on this comp LP: a cockpit view of a spaceship being piloted by one dreadlocked and one spiked-up punk. This comp is more focused than the double LP comp Answer records put out about a year ago (which is still obtainable and recommended). The six bands (PURGE, VICTIMS, RESIDENT OF CHAOS, EXTERMINATE, SACRIFICE, REALITY CRISIS) featured are from the school of ugly sounds. No whistled solos or pop punk tummy rubbing, just a few varieties of destruction, with the VICTIMS standing out. It sounds like they've amplified a mouth harp! The packaging mentions "Natural Crust & Punk Force" several times, which is either some sort of a show producing collective or a power violence/bandana thrash-esque handle. (TH)
(Answer, Hase Bld. #2, B1, 5-49 Osu 3, Naka-ku, Nagoya City, Aichi 460, JAPAN)

V/A - "Realities in Life" LP

"Sixteen US '60s garage wonders" proclaims the cover, and who am I to argue? I think Tom Hopkins must have fallen off his skateboard and bumped his head, because this type of music is usually outside my personal area of coverage. Still, I must confess it's not unpleasant—I just don't listen to enough of this stuff to know if this is good for the genre or not. The tracks on here range from fairly clean BEATLESesque pop songs to fairly fuzzed out garagey numbers. The only band I'd remotely heard of are the SANDALS, who have two cuts, but my favorite song on here is by the JOURNEYMEN, who are apparently from Green Bay. Raw, melodic rock 'n' roll, almost like a proto-HÜSKER DÜ. That kind of comparison will no doubt get me in trouble with garage devotees. Some of the other acts are MICHAEL JOHN & the PENDULUMS, FYREBIRDS, and the MUSHROOMS. (AM)
(no address)



V/A - "Sin Fronteras Ni Banderas" CD

Nineteen bands here, all of whom are from Central and South America, with each doing two songs. All of the tunes bring to mind mid-'80s peace punk and hardcore from Europe and the UK in both style and sound quality. That is to say, low-fi recordings mixed with lots of politics in lyric department. If you like bands such as RUDIMENTARY PENI, B.G.K., DISORDER and CHAOS UK, you'll like the bands here. (RM)

(Chivolo Diskos, C/O Jose Jimenez, Casilla:09-01-16478, Guayaquil, ECUADOR)

V/A - "Swimming in the Secret C." CD

What a sweet surprise to find this in my box. Now I'm dancin' my ass off and strangling on the earphone cord. This is a Secret Center compilation that was originally released about four years ago. This is a must have, as it contains songs by the four most important bands—NAR, BANANAS, KNOCK OFFS, FOUR EYES —of the '90s. Also NARDS, MAGPIE, BUNCHA LOSERS, OPERATION: CLIF CLAVEN, NO KILL I, LINT FARMERS. I couldn't get through half the disc, though, without skipping to the hidden bonus dance track that we once played on repeat for two hours. You have to buy this CD!! It's only four bucks!! (DP)

(Sacramento, 911 T Street Apt. 2, Sacramento, CA 95814, disco-joe@hotmail.com)

V/A - "What's the Use" LP

This tribute to the seminal Kavern 7 record label resurrects a clutch of '60s Aussie obscurities. The ROCKIN' ROGUES' "Loose from My Mind" has an evocative, twangy Mersey feel to make it memorable; ONE WAY STREETS contribute a gravel-voiced garage-psych classic (with great out-of-tune lead breaks); you'll hear echoes of "Louie, Louie" in the PLEAZERS' thick crooner, "Can't Explain"—a real standout; and the LEPERCHAUNS are notable for being all of 14 years-old when recording this mod ditty (you can see a photo of them on the inside sleeve). Other tunes vary, as you might expect. (SS)

(Corduroy, 38 Advantage Rd Highett, Victoria, AUSTRALIA)

V/A - "Who Needs America?" CD

This CD starts out with mostly hardcore bands from Germany and France with nothing too exceptional, but then hits a punk stride with a sure to be classic by the band SCHUSSLER DU, "My Girlfriend Is Straight Edge." The price of the CD is worth this song alone, but the next five songs totally rock saving this CD from becoming undistinguished. Some of the bands featured are The SWOONS, MR. BUBBLE B. AND THE COCONUTS, PUFFBALL, the DAISIES, and the HIVES. Finally, the cover is great with its picture of Saddam Hussein, who doesn't really need America. (HH)

(Mad Butcher, Peter Klepping Str. 18, D33154 Salzhotten, GERMANY)

OUT THIS FALL!!

FALL SILENT - EP
Follow up to the amazing "Superstructure" LP. 3 new ones and one BLACK FLAG cover.

KUNGFU RICK - CD
The "Motivation to Abuse" Lp plus all their split Eps. 29 songs of thrash mayhem.

CORNERED - This Time CD
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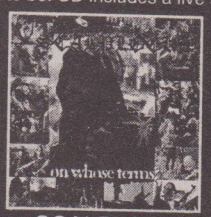

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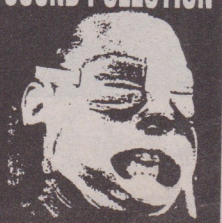

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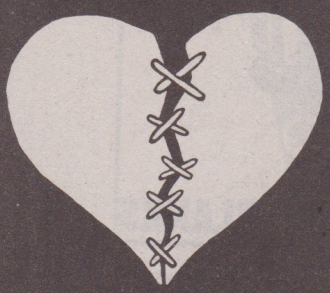

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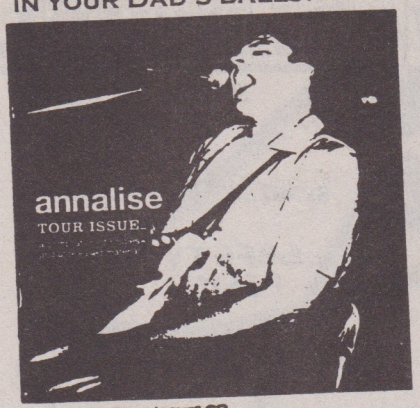

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ZINES

Reviews by: (AC) Arwen Curry, (AR) Aragorn, (KC) Karoline Collins, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (MK) Mark Kessler, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (NN) Nellie Nelson, (MN) Mimi Nguyen, (CR) Casey Ress, (DS) Denise Scilingo.

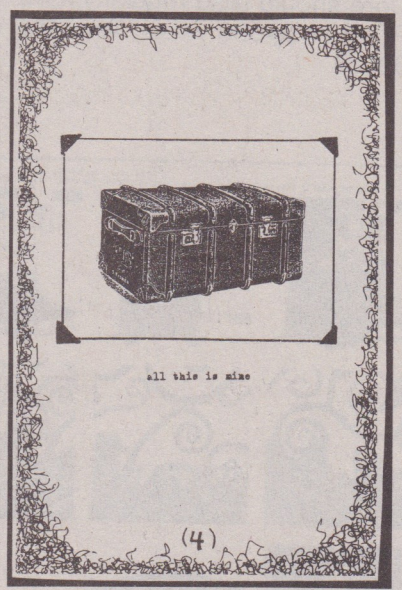
Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us.

ACHE #2 / $2.50 ppd
8 1/2 x 11 - offset - 40 pgs
Really great. Interview with Glen E Friedman is excellent, has some cool photos too. Band Computer Cougar, *Change* zine, *Your Flesh*, lots more. A varied mix of stuff here, you can tell this editor is really into all this stuff and it makes good reading. (GF)
167 Cortleigh Blvd / Toronto, Ontario / M5n 1p6 Canada

AD HOMINIM #8 / $1
8 1/2 x 11 - offset - 32 pgs
Lots of stuff, interviews with Shutdown, Catch 22, stuff about Nader, not being christian, arrested protesters and reviews. (GF)
1401 Portland Ave S #C303 / Minneapolis, MN 55404

ALARM #7 / $3
8 1/2 x 11 - offset - 74 pgs
This mag is put out by the kind of disgustingly talented kids that make you wonder what they're doing in the punk scene. Aside from having a beautiful layout, full color glossy cover and friggin' brilliant fiction, the range of coverage is pretty broad: Shai Hulud, All, and the Nerve Agents are all interviewed (though the All interview leaves a bit to be desired). They also recognize good hip hop when they hear it, and for $3 you get a ridiculous amount of reading material. They're already this good by the seventh issue? Waste no time in sending off; these kids are going to be a force to be reckoned with. (RD)
PO Box 200069 / Boston, MA 02120

ALL THIS IS MINE #4 / $2
5 1/2 x 8 1/2 - copied - 24 pgs
I enjoyed reading *All This is Mine* more than I do most zines. This issue contains a contest that involves identifying the origin of literary excerpts, reviews of web pages, a movie, and music that are funny and thoughtful, instructions on how to make a block print, and a nice surprise in the middle of the zine. The zine is colorful, creative, nicely put together, and is neither too long nor too short. A breath of fresh air from the usual drudgery of the zine world. (JL)
1709 University Ave #5 / Berkeley, CA 94703



CHUMPIRE #134 / two stamps or trade
4 1/2 x 5 1/2 - copied - 16 pgs
I don't know. It's only a couple of stamps, and creator Greg Knowles claims he's been doing this for ten years now. So what happened? Sixteen tiny pages and I fell asleep at page three. If you can muster it, Greg tells you for no particular reason or purpose in a diary-type format his expeditions by car to a Waffle House parking lot in North Carolina, shopping for Hush Puppies (somewhere, I forgot to take notes), going to some punk rock show in Gainesville, Florida, and watching TV at his mom's. Essential if you want to frustrate yourself by reading his five-second takes on everything from riding his bicycle to Run Lola Run. (MK)
PO Box 680 / Conneaut Lake, PA 16316-0680

COST OF LIVING #1 / $2
9 x 7 - copied - 20 pgs
This is a fine result of some shared grassroots experiences in the Labor struggle. Many of the writers worked together on forming an IWW chapter at a bookstore in Portland. There is a piece on local history; that talks in great detail about the who's, what's and where's of Portland's vibrant history. There is a piece on the origin of the eight hour work day and the Haymarket tragedy that reminds you that we live in very different times. There is the story about Boxcar Bertha (a read of her autobiography), the local Henry Weinhard Brewery, and some labor songs (and history). A very solid read that treats class issues as cultural issues. (AR)
5036 NE 21st / Portland, OR 97211

CRUD #1 / $2, trade
8 1/2x 11 - offset - 24 pgs
Um, not worth the two dollars unless you're really interested in the short interviews with Cookie, the Load Levelers, Quick 66, and Poxy. (Apparently it's free locally, so maybe those bands mean more to those from the Northwest--?) Along with the standard smattering of zine, show, and record reviews, there are two columns, none of which are well-

written, and one of which argues that, "The taboo of incest has weakened humans and the plants and animals to which they have subjected there [sic] selective breeding programs." Did I mention badly, badly written? I couldn't figure out if the author was for or against incest, and I didn't care to find out after several torturous paragraphs. She also argues that Martians escaped to Earth after destroying their own planet, which makes me think that I could pick up this kind of speculative writing from the guy downtown with the drainer on his head. (MN)
PO Box 2134 / Seattle, WA 98104-0134 / crudzine@aol.com

DIG IT #20 / 25 ff
8 x 11 3/4 - copied - 44 pgs - French
The latest installment of this garage bonanza includes interviews with Texas Terri, the Short Fuses, and reports on the Las Vegas Grind, Killed By Death (reviews of the records) and Munster. Also: record reviews and more. (AC)
32 Rue Pharaon / 31000 Toulouse / France

DREAM WHIP #11/ $3
4 1/4 x 5 1/2 - copied - 144 pgs
Dream Whip is kind of like Cometbus, but it holds its own. There's lots of traveling, bicycling, strangers, and long lost friends within, and the writing style is personable and inviting. This issue goes from Texas to California to New York, with tales of city life, motels, nuclear bunkers, subways, and trying not to get killed while riding your bike. Definitely a step above most zines of this type—I appreciated the simple layout style—and *Dream Whip* demonstrates how many little stories in life you can find when you poke your nose out into the real world. Strongly recommended for those who like the personal-travel type of zine. (MD)
PO Box 53832 / Lubbock, TX 79453

DUMPSTERED APPLES #2 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
I can't help it! Zines like this make me feel sooooo old. It's very "teenager"—with little stories about the kinds of things you do when you're "young" (unlike me)—like ride your bike aimlessly, go to shows and gawk at cute boys, fighting with parents and friends. Actually, most people my age do these things too, but, this zine is so...precocious. Too cutsie and lacking in any substance for me. (MD)
2705 Great Forest Drive / West Bend, WI 53090

ENGINE #6 / $3 ppd
8 1/2 x 11 - offset - 64 pgs
After a few columns, Matt Average gets down to Hard Core and then never stops. It's a little different then most zines that follow the collumns-reviews-interviews format, in that all of the articles are about Hard Core, which probably will make a lot of people happy. The layout is pretty slick while retaining a DIY cut and paste look. The interviews this time around are with MK-Ultra, Smogtown, The Stitches, Kill the Man Who Questions, The Feederz, and a few more. *Engine* is another zine that people who really love Hard Core should read regularly.(CR)
PO Box 64666 / Los Angeles, CA 90064

EXTRA #28, 29 / postage
7 x 10 - offset - 52 pgs - Japanese
This is a high quality monthly magazine of punk, ska, oi from Japan. It is entirely in Japanese and covers the Japanese and American scenes in some detail. There are interviews with (touring) bands like Dillinger Four, Sunny Day Real Estate, MxPx, etc, that appear to be short. My only (esthetic) concern is that these interviews are generally on facing pages with advertisements for the band's wares, which makes me a bit concerned that this is a marketing device more than a fanzine. (AR)
2-3 Kanda Awajicho Chiyoda ku / Tokyo / 101-0063 Japan

FLIPANT #5 / postage
5 1/2 x 8 1/2 - copied - 32 pgs
This is a well put together zine concerning skateboarding and punk rock music. Interviewed are Avail and Ann Beretta. There is much rumination on train hopping, Richmond, and the life of a traveling skater. This is very well put together in that it does not stick to an ultimately homogeneous style, with cut-and-paste combining nicely with copies of postcards, and some handwriting in a way that worked for me. (AR)
131 Haddenham Road / Leicester / LE3 2BG UK

FREE SOCIETY #8 / $2.50 or trades
5 1/2 x 8 1/2 - copied - 54 pgs
I initially thought that this zine was self-righteous, preachy, and only vaguely interesting. It covers the usual political "punk" causes- lots of stuff about "animal rights", reports on recent protests against pro-globalization institutions, info about Mumia Abu-Jamal, etc. The most interesting in the zine examines some of the rhetoric and ideas of animal rights "activist", Paul Watson, who directed attacks at indigenous Macah who recently revived whaling as a cultural practice. Watson's criticisms of the Macah are racism, and cultural imperialism under the guise of "radical" politics, pointing to the fact that progressive and radical politics often contain and create colonizing relationships and ideologies. The authors spend time vent-

ing about how their friends and people in their community fail to show up to demonstrations and political events they deem important. It might be that their political tactics exclude and alienate people. There are also reviews of music and articles about "wage slavery", "homosexuality", and an interview with Daniel who makes the web page Crust as Fuck. (JL)
Box 538 / Bright's Grove, ON / NON 1CO Canada

GET ON THE STREETS #4/5 / $4
A5 - offset - 120 pgs - Serbian
An inviting silver and blue cover opens to reveal lovingly designed innards in this Yugoslav zine. Though the band coverage is mostly of the Fat Wreck variety, I was happy to see an Aerobitch interview herein, as well as Yugoslav band coverage, comic strips, and columns. The sturdy and attractive packaging make this a fine traveling companion, though I'd wish for more unique content to match it. (AC)
Alexsandra Stojanovica 9 / 22300 Stara Pazova / Yugoslavia

GREEN ZINE #9 - $ 1.50
8 1/2 x 5 1/2 - copied - 53 pgs
The subtitle of this pop punk zine reads, "...peace, love, and Crimpshrine records...." Seriously. In between adoring testimonials to Ann Beretta, Nerf Herder, Pinhead Gunpowder, and One Man Army, there is mediocre and occasionally cringe-worthy prose (and poetry) culled from the standard range of topical pop punk lyrics: love, friendship, betrayal, stars (a lot of stars and skies), cafes, and Catholic schoolgirl skirts. It probably wouldn't be out of the question to imagine that this zine is named after You Know Which Band, seeing as how there's a glowing report of the 2000 Vans Warped Tour: "It had been almost three heart-wrenching, anticipating years since my last witness of a live Green Day show...." (Please note that this sentence is pretty typical of the zine's grammar and prose.) (MN)
Box 112 / 1130 Greensboro Ln. / Sarasota, FL 34234

GRUB #11 / 55¢ stamp or trade
4 1/2 x 7 - copied - 28 pgs
The subheading reads "Fine food for dumb shits," to give you an idea of where it's headed. The whole ordeal is admirable, to be sure—a fairly comprehensive guide to helping kids eat better. Not in a parental way, but rather by showing people that tasty, nutritious and (gasp!) enjoyable food is not that difficult to whip up. I personally feel we are a nation of bad eaters (just look at the popularity of McDonalds, etc.), and this zine is a massive step in the right direction—recipe cards that show people how to make good hummus, coffee cake, and, most importantly, real macaroni and cheese. Keep up the good work. (RD)
PO Box 1471 / Iowa Cite, IA 52240

HERE BE DRAGONS #7 / $1
5 1/2 x 8 1/2 - copied - 40 pgs
This is a self-described political zine, though there are also several personal stories (by the editors and from contributors). Not at all the dry read that I thought it might end up being, but it could use some comics or illustrations, just to spice up the format. Most of the stories are about integrating your values into your daily lifestyle and habits; the not-so-political topics are pretty varied, from the Pennsylvania Dutch to what can happen when you accidentally stumble upon the manufacture of crystal meth. I think the variety of authors is what keeps your attention, and ultimately, what makes the zine. (NN)
PO Box 8131 / Pittsburgh, PA 15217 / xericx@telerama.com

HLUBOKA ORBA #20 / $3.00
8 x 6 - offset - 96 pgs - Czech
There is lots of interesting reading in this zine including interviews with John Yates, Seeing Red, The Locust, and one of my all time favorite bands, the Wretched from Italy. In fact there is a long article on the Italian scene in the eighties. Finally there are some columns, lots of record reviews and a few ads. This is a great zine to check out the middle European scene. (HH)
Filip Fuchs / Grohova 39 / 602 00 Brno / Czech Republic
orba@seznam.cz

HOMOPUNK WORLD #3 / $?
8 1/2 x 11 - copied - 32 pgs
Oh dear. The more progressive types amongst the punks are going to have to come up with some idea of what to do about *Hit List*, in so far as shall we keep reacting to each and every bigoted remark. God knows they abound. Most of this issue is taken up with letters between the editor and the Intellectual Giant known as Jeff Bale. At issue, Joey "I'm breaking cultural taboos!" Vindictive's daring use of the word "faggot". Anyway, this editor felt he had to say something, and what follows is a pretty interesting exchange, but the editor himself admits it's probably a waste of time. Things need to be challenged, but to engage in a discussion, as if there is actually something to be discussed... Anyway... Also in this zine, an interview with C. Bard Cole. This looks like a cool zine and this guy is smart and knows where he's coming from. (GF)
PO Box 1502 / Old Chelsea Station / New York, NY 10011

HOOLIGAN HOUSE #1 / $2
5 1/2 x 8 -copied - 68 pgs
It seems often that the less I expect from a fanzine the more it has to offer. Hooligan House didn't exactly blow me away, but it managed to somehow sneak it's way into my heart. Perhaps it's greatest strength lies in that most of the writing is brutally honest, and seems to be coming from the writer's experiences rather then their assumptions of what it would be like to experience such things as incarceration, sexual violation, hopelessness, and death. Beyond these stories are interviews with Inhuman, Boot Militia, Tim Nord of the Main Street Saints, and Fierce Intentions. I'm definitely impressed by this premier issue and look forward to future issues that present as dynamic a visual presence as this one carries in its words. (CR)
PO Box 180983 / Utica, MI 48318-0983

I DEFY #9 / $1
5 1/2 x 8 1/2 - copied - 60 pgs
Uh oh, I'm reviewing a zine done by a guy with the same name is me. Like me, this zine is pretty interesting. Most of the writing is articles about his life, many sounding like a journal entry and others actually taken from his journal. Sometimes it's interesting to read people's stories of underemployment, but at a point the frustrations of a Rutgers graduate from a suburban middle-class family sounds a little, well, insincere. As are his complaints about living in a depressed major American city, though he does at least make gestures towards acknowledging his role in the gentrification of Philadelphia. The writing is good though and the articles about dealing with weight and body image issues are honest and emotional, as is the story of his girlfriend's bike accident. *I Defy* also includes a few articles on politics the more interesting and readable being the politics of food. Like most emo zines, it borders on being self indulgent, but is still interesting to read. (CR)
614 S 48th St / Apt 2R / Philadelphia, PA 19143

IDIOSYNCRASY #2 / $1
5 1/1 x 8 1/2 - copied - 20 pgs
This is an enjoyable zine of the editor's life in Japan as a teacher of English. Once I realized that it is like a Japanese book and you read it back to front I found it much better. She writes about climbing up Mt. Fuji, seeing Sumo Wrestling and exploring Tokyo. I wished the zine was longer with more photos. Also included her visit to the Parasitological Museum and printed photos that are not for the squeamish. (DS)
PO Box 22 / West Townsend, MA 01474

MOTION SICKNESS # 10 / $2 ppd
8 1/2 x 11 - copied - 80 pgs
This started off good and just got better. What I thought would be another run-of-the-mill music fanzine, is instead one of the best I've seen in a few months. There's interviews with Dr. Strange Records, Scared of Chaka, and Government Issue, plus the usual couple of pages of reviews. Everything written in here is dynamic and for one reason or another actually made me want to read it rather then just skip through to the parts that looked interesting. I really enjoyed the bar etiquette tips, and the best concert interviews, but what made this zine so great was the article about women in punk, a compilation of interviews of various women who work with well known punk projects such as Chris(tine) of *Slug and Lettuce*, Darby of *Ben is Dead*, Cinder of Tilt. A fucking great zine. (CR)
PO Box 24277 / St Louis, MO 63130

MULTIBALL # 20 / $4.50
8 1/2 x 11 - offset - 111 pgs
Sex, drugs and rock 'n' roll. And don't forget pinball. Though I never really placed flipper-swatting in the same pantheon as the more traditional low-down lurid pleasures of fucking, doping and punk rocking with wild abandon, Portland's *Multiball* definitely has me reconsidering the game's hedonistic value. Plus the zine is great. Buying or however else acquiring the latest issue of this admittedly pricey quarterly rag gets you interviews with Steve Mackey of the Stooges, Fun House fame, Tucson's Calexico and the typically random assortment of columns profiling record labels and zines and all-around weird American people you wish you knew to go and drink and make love and play pinball with. And, of course, there's tons of dirt

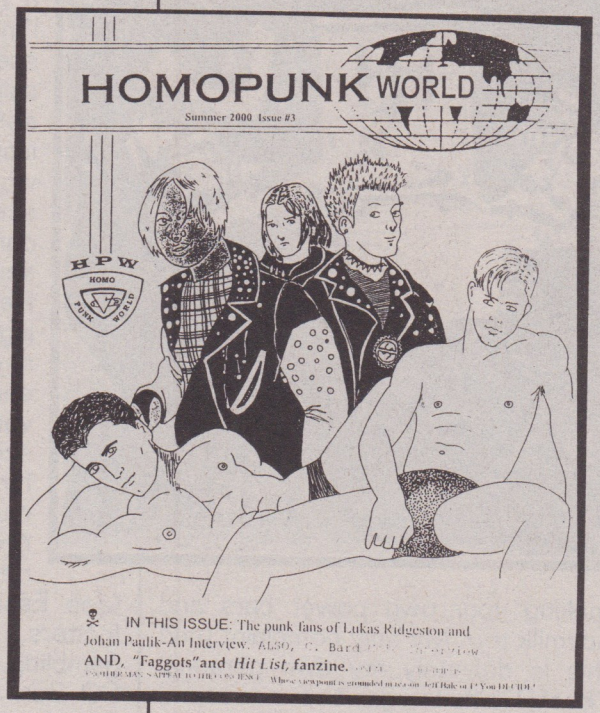
on the latest pinball news, all with an entertainingly snide voice. This is worth checking out just for the article exposing Fu Manchu and other self-proclaimed cool Don Juan stoner punks as a bunch of pinball rock posers. Ouch.
PO Box 4005 / Portland, OR 97240 / multiballmag.com

NATURAL MYSTIC #12 / $3 US, $1 Arg.
8 x 11 - offset - Spanish
I was happy to get another issue of this zine. I really like their interview style (interviews with Da Pingaz, The Infiltrators, Lucha Sin Detenerte, and *El Volquete* Fanzine) -- you get the larger picture of what the band's about, like what's happening in their region. There're also voluminous reviews of zines and music, and several engaging columns. Tons of letters, since the last issue reprinted a defense of pornography (and there's a couple of sexy pictures of women, but no men!? Don't they defend equal opportunity porn?) Nonetheless, this zine remains a favorite of mine. (NN)
C.C. 3893 / 1000 Buenos Aires WBM / Argentina / nmzine@yahoo.com

NEUS SUBJEX #30/31 / ??
An insane amount of (microscopic) text in this one pager, devoted to the trashiest punk rock out there. Chemo Kids and Angry Samoans worship is prominent, in case that means anything to you —fun and snotty stuff.
PO Box 18051 / Fairfield, OH 45018

100% KILL RATIO #1 / $2 or trade
5 1/2 x 8 1/2 - copied - 26 pgs
I was reading this, thinking it wasn't that bad. Had a piece about an old hangout that was interesting, a local police beat and an interview with They Live. Then I saw that they are charging $2 ppd for it and kinda laughed. This is a $1 zine if I have ever seen one. (DS)
470 Mang Ave / Kenmore, NY 14217

ON HOMOSEXUALITY: A STALINO-LENINIST GUIDE TO LOVE AND SEX – $1
8 1/2 x 11 - copied - 24 pgs
If you took the hackneyed television staple Kids Say The Funniest Things and substituted "sectarian communists" for the kids, you could broadcast this reprinted pamphlet as comedy. The original document, published in 1975, is the "position" of the Revolutionary Union (later the infamous Revolutionary Communist Party, RCP, of college campus recruitment and newspaper-pushing fame) on homosexuality. Still circulated as dogma, unfailingly authoritarian Stalinist-Leninist ideology theorizes that homosexuality is a by-product of capitalism, and that "after the revolution" all those "bourgeois individualist" queers will revert back to a "natural" state of heterosexual coupling. "Revolutionary," my ass. Soon after this first document was published, a group called the Front Homosexuel d'Action Revolutionaire juxtaposed this document against altered comics lampooning heterosexual romance and the homophobic commentary of "revolutionary" communist leaders. The result was this "guide," also originally published in 1975. They preface their parody with a clear condemnation of the RU/RCP's position on homosexuality: "[Homosexuals] are, with women, the moral door-mat on which you wipe your conscience." This is a great historical document bootlegged for both entertainment ("What will those wacky commies say next!") and education, especially since this kind of politically-justified homophobia is still lurking in the leftist descendents of this ideological fog. (MN)
92 Gates Ave / Brooklyn, NY 11238/ seanthomassullivan@hotmail.com



ORGAN OF HOPE #2 / postage
8 1/2 x 11 - copied - 4 pgs
This is a fanzine of a music scene ten years dead. A reprint of a Devon Morf interview with Citizens Arrest, an interview with Asbestos Death, some news pertinent to the participants in this musical revival movement and some record musings bulk up these scant pages. Although not directly a fan of this type of musical consumption, I have always thought that it maintained a level of class far and above its consumers. This proved me wrong. And that is a good thing. (AR)
PO Box 3400 / Wallington, NJ 07057

PAPAGAJUV HLASATEL #20 / $3
8 x 6 - offset - 52 pgs - Czech
This smaller zine has interviews with Dezerter, Prawda, Klinika, Annelise Schmidt, Complicite Candide, and Zero Tolerance. There are some interesting comics, record reviews and ads. This seems to be a zine to check out the local Czech scene. (HH)
Pavel Frimi / Mrstikova 393 / 664 82 Ricany Czech Republic

PEOPLE UNDER NO KING #7 / $3
8 1/2 x 14 - offset - 78 pgs
Mostly photos, all hardcore. Show reviews and an interview (and tons of photos) of What Happens Next. Some of the photos are good, but

most are mediocre. (GF)
456 Castro St / San Francisco, CA 94114

PLEA FOR PEACE #1 - free
8 1/2 x 11 - offset – 86 pgs
Plea for Peace is also a non-profit organization dedicated to "inspiring young people to make a positive contribution and get involved in their community," providing "networking resources and guidance." This first issue is largely reprinted articles and essays from various activist organizations, many of them from the CrimethInc collective's newspaper *Harbinger* but including the Western Shoshone Defense Project, the Leonard Peltier Defense Committee, Books to Prisoners, Copwatch, People Against Racist Terror, the Rape, Abuse and Incest National Network, and Anti-Racist Action. Seriously, name a leftist/progressive cause and there's some short explanation in here of the background and issues involved, from A (abuse) to Z (Zapatistas). A great resource, still I felt much of the writing wasn't directed at me (as a woman of color), if only because all the featured organizations involved in anti-racist work are white-dominated or –focused (i.e., Race Traitor, with whom I have serious issues). Not a revelation if you're already involved in radical politics, the magazine was passed out at all of last summer's "alternative" tours (Warped, No Doubt, et cetera) in an effort to interest the kids in something besides Gwen's navel and twenty-dollar t-shirts. I hope it worked, in light of CrimethInc.'s wry critiques of the commodification of leisure and youth subculture. Useful and definitely worth the postage, which I suggest you send when ordering to help out the foundation. (MN)
PO Box 64 / Greencastle, PA 17225 / www.postive-youth.com / attitude@epix.net

PLEASE DON'T FEED THE BEARS! final issue / $2
5 1/2 x 8 1/2 - copied - 64 pgs
Wow, remember when the vegan cookzines were everywhere? Then everyone stopped being vegan...oh, just kidding, that was just me. This has a variety of recipes...which I didn't have time to try out yet. Some of them look tempting, like "Junkie's Running Dry Black Bean - Artichoke Spread" or the "Szechewan Tofu Triangles." There are recipes for making your own power bars and soymilk too. My only complaint (and this is definitely my own personal "beef") is that vegan cookzines tend to be kinda "junk food-y" and rely a lot on canned food and refined products, or say things like, "good for vegetables on the verge of rotting" (vegetables are not meant to be consumed when rotting!) or rely on my least favorite product in existence—margarine (hello?!? it's carcinogenic and disgusting). Okay, so I'm kind of anal about that stuff. Other than that, I enjoyed this zine a lot, it's very thoughtful and there are some personal bits of writing sprinkled throughout, which made it even more fun to read. Almost made me nostalgic for the *Soy Not Oi!* days. (MD)
PO Box 1151 / State College, PA 16804-1151

RAUMSCHIFF WUCHERPREIS #3
8 x 11/12 - copied - 68 pgs - German
This is *Scumfuck* magazine's mailorder special zine, as far as I can gather. Nice graphic of a ball-gagged woman's face on the cover for shock value or something, just to get you off on the right foot. Reviews, interviews with the Templars and others, and mailorder. (AC)
Postfach 100709 / D-46527 Dinslaken / Germany

RUDE INTERNATIONAL #5 / $3.50
8 1/2 x 11 - offset - 68 pgs
I'm not a huge fan of the scene this zine covers. That said, I thought this zine was somewhat mediocre. This issue has a tribute to the women in the "ska-punk" scene, but personally, it came across as mere lip service. The interviews/profiles were simplistic and boring and didn't really touch on any real issues or experiences of being a woman in a very male-dominated music scene. Oh well. However, as far as coverage of ska-punk music, this zine has lots of reviews, ads, latest music news and band write-ups (Joe Escalante, Social Chaos, the Inciters, the Donnas) plus some gambling tips. (MD)
PO Box 391302 / Cambridge, MA 02139

TALK STORY #1 / $2 (or trade)
8 1/2 x 5 1/2 - copied - 45 pgs
A new bi-monthly literary zine by Sean Carswell's Gorsky Press. Sean expects those of you who purchase his mag to find stories about "drinking, drugs, sex, punk rock and assholes." The first issue has an introduction by Sean and a short story by *Flipside's* Todd Taylor about two reprobates who don't get laid but do get drunk as they go a little bonkers under the Florida sun. Interesting.
PO Box 320504 / Cocoa Beach, FL 32932

TRASH FACTION # 1 / $1 or trade
8 1/2 x 11 - copied - 30 pgs
Because I don't know anything about this kind of music, I let icki (a.k.a. Mark Murrmann) review this for me;

"A good zine for the fact that it's a rock music zine without all the bullshit that usually accompany such endeavors. I mean, it's nice to be able to read a zine like this without having to endure pictures of women with plastic tits spilling out of their shirts, cut-out pictures from porno mags or lame right wing politics disguised as "open-mindedness." Jill cuts to the chase and delivers decent interviews with the Catheters, the Bananas, the Jewws and Jim from Underground Medicine. While the interviews could have used a bit more substance, Jill's enthusiasm comes through. This issue has the usual rockiness of a first issue and a few cheesy points (the "horrorscopes"), but if she sticks it out, this zine will be one to watch." (MN)
Box 1254 / 124 Raymond Ave / Poughkeepsie, NY 12604-1254 / trashfaction@hotmail.com

UNDER THE VOLCANO #57 / $3
8 1/2 x 11 - offset - 88 pgs
What a surprise it was to skim over the little press release flyer that came with the magazine and see the glowing review I gave them, as a callow youth, so many years ago. I mean, geez, it was like one of the first zines I ever reviewed! That's not to say that it's gotten any better, or worse. It's still the same ol' meat and potatoes punk /hardcore/glam (!) journalism that will probably be operating well into the 22nd century. This issue has interviews with Pachinko, In Flames, Ignite, and—my favorite—Alice Cooper, as well as the same snotty ass columns as always. Good times. (RD)
PO Box 236 / Nesconset, NY 11767

UNITY SUCKS! #2 / free send IRC
11 x 8 - offset - 4 pgs - Dutch
There is an interview with the band Backfire, a page of record reviews and two pages of ads. Not a lot of reading, but pretty cool. (HH)
Core Buttons / Postbus 4269 / 5604 EG Eindhoven / Holland

WOKEN BY SILENCE #3 / TOURNIQUET DIARIES / 55¢ or trade
4 1/2 x 5 1/2 - copied - 44 pgs
This is a nice looking spilt zine. I really wanted to like it but actually found both zines pretty boring. They are your run of the mill emo-ish personal zines. (DS)
265 Hyde Park Ave / Apt #1L / Jamaica Plain, MA 02130

MORE LISTINGS

BROADSIDE #14 / $1
This issue of *Broadside* has a few reviews, an article written by a prisoner, and a little background on Irish folk / punk bands. Probably of more interest to people in the Detroit region, but still pricey for only having eight pages.
PO Box 6467 / Plymouth, MI 48170

KNUCKLE EXPRESS #3 / $1
Punk rock! Oppressed Logic, MDC, Verbal Abuse, Manchurian Candidates, the Whore Moans, plus reviews, photos and bad porno clippings.
1533 Harmon St #C / Berkeley, CA 94703

LIGHTNING BUG ZINE #1 / $1
An adorable little zine. A bit scant on content—mostly introspective rants (yeah, pretty emo), with some cute illustrations.
PO Box 65 / Saratoga, CA 95071 / tweefille@hotmail.com

CRAMP #6 / $1 for two issues
A cool little pocket-sized (I know he won't like this, but...) bike punk fanzine. A bunch of neat stuff that's either anecdotal, or... bike-related. Definitely a nice change of pace, though.
MS 1086 / 3203 SE Woodstock Blvd. / Portland, OR 97202-8199

EARQUAKE #72 / $2
A concise, small review zine with an emphasis on oi and ska. Madness, Riistetyt, Tutti Pazzi. In French.
Le Ménil / 88160 Le Thillot / France / Xfredleca@aol.com

RUMPSHAKER

HARDCORE READING

Interview conducted over email by Mike Thorn...

MRR: Tell us about yourself. How you got into punk and why you stay involved. Also what initially inspired you to do your zine, why you continue to do your zine.

Eric: First off, my name is Eric Weiss (no middle name because my parents couldn't think of one) and I'm 26 years old. I'm a lifelong New Yorker who currently lives in Brooklyn, NY. I often joke that their are a few routes everyone took to get into punk - the heavy metal route, the Morrissey route, or the older sibling into punk route. As for myself, I definitely went the metal route. I grew up listening to Slayer, Metallica, Nuclear Assault and others. Around my freshman/sophomore years of high school I bought some Agnostic Front and Sick of it All records because they were in the metal section of my local record store. I was instantly drawn to the music because it was as aggressive as anything I'd ever heard, but I could totally relate to the lyrics more than I could a lot of metal bands that were growling about little more than blood and guts. Sure, AF and SOIA were not exactly describing my life to a tee, but at least they were discussing real life issues. Seeing Sick of it All at a CBGB's matinee basically sealed my fate. Why do I stay involved? It's quite simple really, this music and this culture still speak volumes to me. Despite all its flaws, I still fucking cherish this culture and all that so many people have worked so hard to create. Punk rock helped me feel comfortable with who am. Punk rock offered me a place where my voice (and everyone else's) was important. Punk rock taught me to question things and to question myself. Punk rock has offered me a place to learn, grow, educate and have fun. It still does. That is why I am still involved.

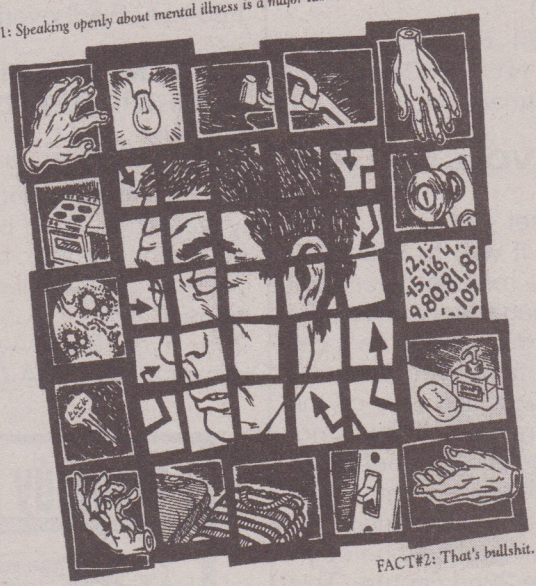
Why did I start Rumpshaker? Well, for the same reason anyone starts a zine...because they can't play an instrument and they're too self conscious to get up and sing in front of people. The zine started out of a desire to contribute and communicate in the face of having no musical talent. Plus, people always told me I wrote well, so I gave it a shot. I continue to do it because I find it extremely rewarding. The feedback I've gotten from some of the writing and interviews I've done has been absolutely overwhelming, and whenever I feel like quitting, that keeps me coming back. Plus, my last name has practically become "Rumpshaker" so what else am I supposed to do?

MRR: How would you describe your zine to someone who had never seen it before... what is your focus?

Eric: I would tell someone who has never seen Rumpshaker that it is a hardcore punk rock music and culture zine as it is seen through the eyes of me. Rumpshaker is not a personal zine by any stretch, but I think that in all my writing and even in my interviews you can learn as much about me as you can the people being interviewed. My focus is on covering traditional and non traditional "punk rock" topics in a creative, intelligent and humorous way. Too many zines fail at being even remotely interesting. I try not to do that with Rumpshaker.

MRR: Where did you come up with the idea to interview people in bands moms? Who were you most and least favorite and why? Whose mom would you like to interview?

Eric: I initially came up with the idea of interviewing people's mothers in issue two, where I interviewed my mother. I did the interview with her as a sort of tribute and thank you to her...after doing it however, I realized that it gives an incredibly unique perspective on a person. Even in punk rock, where we idealistically pride ourselves on not creating idols or having rock star mentalities, in practice, we know that this is just not true. People are put on pedestals and people work hard to protect their images. When you interview someone's mother however, you cut right through all of that. Because to Ian MacKaye's mom, Ian is not "Ian from Minor Threat", he's "my son Ian who comes over for dinner on Sunday's." You get a totally unique perspective that I find fascinating. So far I've interviewed Ian MacKaye and his mom, Ray Cappo and his mom, Caithlin DeMarrais from Rainer Maria and her mom, Rick from 25 Ta Life and his mom, Andrew Orlando from Black Army Jacket and his mom, Lou from Sick of it All and his mom, and Davey From the Promise Ring's mom. I don't have a least favorite because I enjoyed them all, but my most favorite would definitely be the one with Ian and his mom. They are both very intelligent and conversational, so basically, I just put my tape recorder on and had the pleasure of guiding a conversation between mother and son. I also am proud of that interview because I think it's one of the most unique (and best) interviews to have been done involving Ian, who has been interviewed about a gazillion times. As for a mom I would like to interview...well, I requested an interview with someone from Slayer's mom, but I was flat out refused, so I'd like that one eventually. Other than that, you'll have to wait and see.



MRR: Obsessive Compulsive Disorder, why did you choose to write an article about it and could you briefly describe what it is... also is this something you feel you share in common with many other peoples in the punk rock world?

Eric: Basically, I chose to write about Obsessive Compulsive Disorder (OCD) in my zine because it is something that has adversely affected me for years. Basically, OCD is an anxiety disorder in which one constantly obsesses about irrational, unfounded things. These fears and anxieties are obviously very uncomfortable to have, so to try to get rid of them, the person acts out a compulsion, which temporarily aids them in reducing their fears. This becomes a vicious cycle that can really be quite debilitating. Here's an example for clarification: I used to obsess all the time that I had run someone over with my car. Every bump I hit in the road I felt was a person. Now part of my brain rationally knew I hadn't hit anyone. But a stronger, irrational part of my brain told me I had absolutely hit someone with my car. It felt horrible, and very real. So, in order to try to alleviate my fears, I would stop my car and look for people underneath my tires. This would take a long time as I had trouble convincing myself that I hadn't hit anyone, even though I never did. I would wind up driving in circles around blocks over and over, constantly thinking I hit people and checking. This was just one, among many, of my Obsessive Compulsive symptoms. Ultimately, I went through a lot of behavioral therapy, and I'm now doing extremely well. I wrote about it in Rumpshaker because I realized that even within the "open minded" world of punk rock, mental illness is still rarely spoken of. I decided I would not try to hide my disorder or brush it under a rug - I felt if I could educate or encourage even one person who was going through all of the misery I had once endured than it would be worth exposing myself. Through letters and emails I quickly found it affected many people in our community. Some have told me they've hid it for years or have never spoken to anyone else about it. It is my hope that through articles

like mine that we can slowly de-stigmatize mental illness within our community so people don't feel the need to hide it and they can actively and without shame seek out the treatment they need.

MRR: What other zines do you consider your contemporaries and why?

Eric: I don,t know about contemporaries, but here's some other zines I really like a lot and why:

HodgePodge: In a scene filled with people who love to talk about political action and then just go buy records, editor Mike cares FIRST about issues and second about the new fucking cool record of the month. Plus, the kid can write and make me care about stuff I never knew I cared about.

Slave: Ditto. Smart stuff. Nice layouts. Good interviews.

My First Punk Rock Coloring and Activity Book: Editor Nolen is an amazing artist who came up with an idea of making a punk rock version of those activity books we all loved so much as kids. This is genius I tell you.

Dishwasher: Dishwasher Pete lives the life I'm too chicken shit to live...and I love to read about it.

I'd recommend any of these.

MRR:Who would be your top 2 dream interviews and why?

Eric: It's funny, I've never thought much about who my dream interviews are. In fact, I've done so many interviews that I'd probably consider "dream interviews" already (Ian and his mom, Howard Lyman, Farm Sanctuary, Slayer, Los Crudos). With each issue I make lists of people who inspire, motivate, move me and make me think... these are the people I seek out to interview. Currently at the top of that list is Ingrid Newkirk, founder of People for the Ethical Treatment of Animals. PETA has been both revered for educating people about the horrible abuses of animals in our world, and much maligned for some of their tactics and publicity stunts. I'd love to pick Ingrid Newkirk's brain on these subjects.

MRR: How significant do you feel print zines are in this age of technocracy and the all pervasive internet...at one time they were the primary means of communication in the punk scene but now, with internet... well you know... do you still think they're significant? why or why not?

Eric: I think print zines are still very important and relevant. I can't argue that the internet is fabulous for spreading information, but to me, there's nothing like a printed zine. The trees may disagree, but to me there is nothing quite like a printed zine...there's almost something beautiful about it. For one thing you can't curl up in bed with your computer right before you fall asleep. You can't (yet) stand on a crowded rush hour subway and pull out your laptop to get some reading done. You can't wait on line at the supermarket reading an online zine. Since all of these types of places are where I get most of my reading done, there is still a special place in my heart for the printed page. Perhaps I am just surly and old fashioned, but I cherish good zines, and I like to keep them, so I put them in my permanent collection the way I would a good book or record. You can't do that with an online zine.

MRR: Humor seems to play a large role in your zine- is this a conscious thing or is it something that just comes natural to you? How important is it that your zine be funny?

Eric: Humor plays a big part in my zine for a few reasons. For one thing, I think punk rockers often forget how important it is to laugh at ourselves and the culture we've created. Because face it, from the outside looking in, we're a pretty humorous looking and acting bunch of people! In Rumpshaker, I am often critical (constructively) of the modern hardcore scene. I feel that by using some humor, my words and beliefs are more apt to be listened to. No one likes to be preached to, and no one wants to read essays and interviews that are as boring as college text books. So, I attempt to use humor to keep even serious topics from becoming so heavy handed that no one even gives a damn. The highest compliment someone can pay to me is to tell me that they think Rumpshaker is both intelligent and funny. I think that can be tough to accomplish, and I think it's a fine balance to strike, so to be told I've achieved that would be quite a compliment.

MRR: How old are you? Do you see yourself doing all of this 5 years from now? 10 years? why or why not?

Eric: I am 26 years old. Yes, I see myself involved in all of this craziness on some level 5 to 10 years from now. I,m four years out of college so doesn't that make me a lifer? Seriously though, as long as I am inspired and moved by punk rock music and culture I will be here. Nothing has indicated to me yet that my interest will wane. And if it does, well good riddance to me...who needed a sellout like me anyway then?

MRR: Ok one thing you talk about in your zine is getting older in punk rock and wondering what your peer group- especially when most kids at shows are a good deal younger than- and how this also poses a problem as to dating- especially when you're a loser like myself whose only form of social interaction is going to shows, and other than that I just sit in my room and listen to records... so lets discuss this... I mean do you see this as a potential deterrent for you stay involved for the long haul? why or why not?

Eric: Indeed, one of the things that has been on my mind as I get older is, how come so many people leave hardcore when they reach their mid twenties? How can we keep people involved longer? I truly believe that if we are going to call ourselves a true culture or sub culture or counter culture or whatever, that we need to figure this stuff out. A truly vibrant culture would have members of all ages, ethnicities, and genders. Punk rock has failed so far on this end. I would love to see a day where we have "tribal elders" passing down stories and culture to the young kids. Where people feel not only involved, but also welcome past the age of thirty. I know I'm not explaining it well, but I feel we have a real foundation here to create something that truly is an alternative to the mainstream, yet so many people eventually, for whatever reasons, wind up leaving. It's true, going to shows as a 26 year old man does sometimes make me wonder, where is my peer group? Can I realistically relate to a 16 year old just because we enjoy the same music and share some of the same politics? And yes...the question of dating and meeting a life partner does arise in this situation...for both men and women. If your main form of social interaction is punk rock, where does someone in their late twenties or even early thirties or forties meet their peer group? Where do they meet potential partners? In the last issue of Rumpshaker I discussed these issues (in what I thought was a constructive way), and was subsequently lambasted for it in a review. The reviewer felt that I was only interested in women being involved in hardcore so I would have a bigger potential dating pool. It was implied that it is this sort of attitude that makes women leave hardcore. I disagree. I know that I do not think like that, nor is it my belief, and I take some offense at this leap to judgment. I feel that it is our NOT talking about these issues that makes people leave hardcore at a young age (both men and women). Why would people want to stay involved in a culture that places self imposed taboos on ourselves? Should we not talk about sexuality? Should I (or anyone) not express a desire to date? Unfortunately, at times, punk rock can be as limiting as it can be liberating. If this is truly going to be for life, we need to stop being afraid of talking about life.

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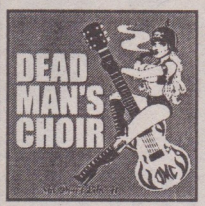

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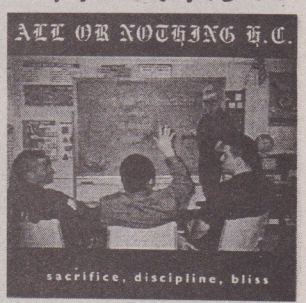

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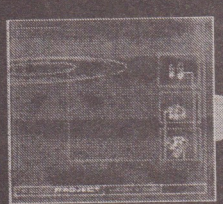

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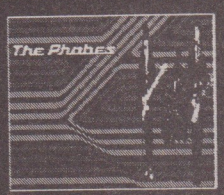

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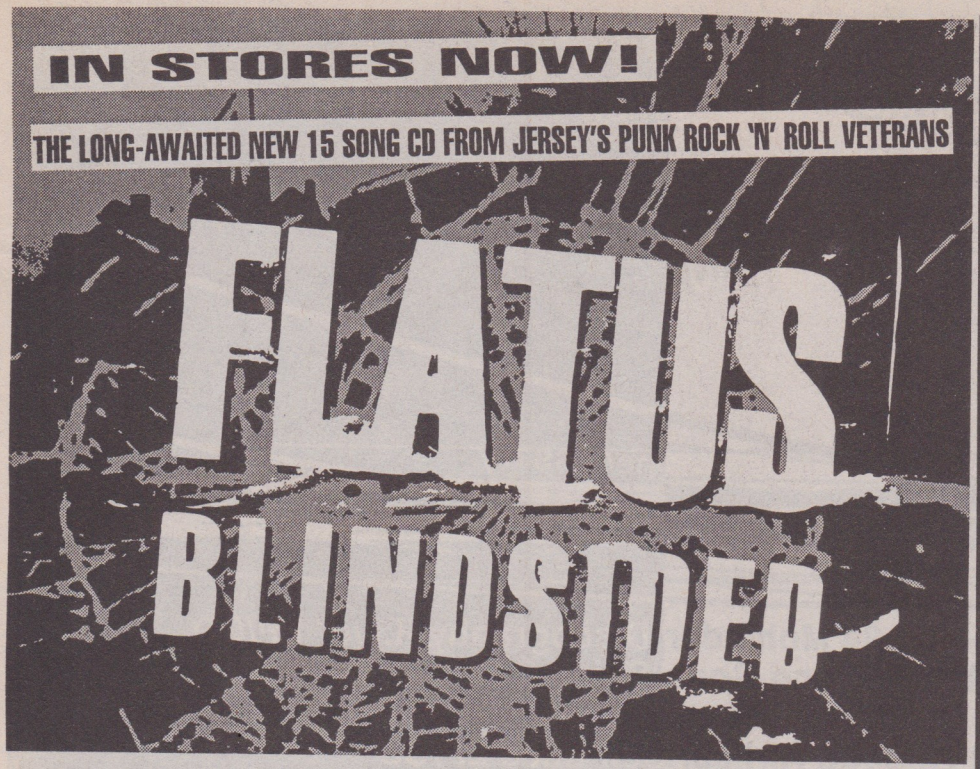

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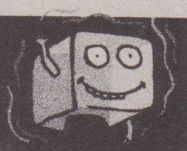

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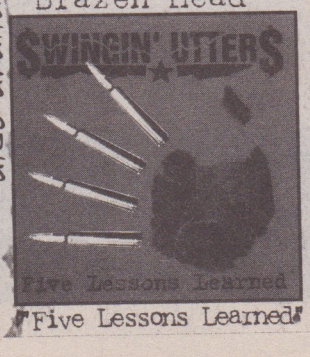

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24 YEAR OLD LOOKING FOR FRIENDS to write to from all over, especially London! Into: punk, emo, new-wave, goth & more. Address your envelopes to: Cathy, 39 West Lakeland St. North Bay Shore, NY 11706

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WHAT HAPPENED TO all the little punk rock hotties? A strange guy looking for strange girls - pierced, tattooed honies with an attitude! I'm incarcerated right now, parole due in 2004. Just looking for chix to help break the monotony... interested? Rob Spitznogle / Box 1989 / Ely, NV 89307

GREAT COMP FOR SALE! Sasquatch (Kirbdog Records) featuring No Means No, Victims Family, Moral Crux, Cringer, Kid Dynamo, Nuisance, Ground Round, Schlong, and many more. $5 ppd. Checks or m.o.'s (or cash is fine) to Tim Hinely PO Box 7605, Santa Rosa, CA 95407-0605 USA.

THE STRAP-ONS "GEEKING DREAM" 25 song CD with songs like My Dad Smokes Crack, and Strap-On Sally on World Label Cooperative for only $6 postage paid. Send to CNF PO Box 9152 Va Beach VA 23450. Listen to Idle, Kate, Missy, Billy, and Mike free at http://www.thepimps.net. Remember Strap-Ons are now illegal in Virginia!

WOULD LIKE TO HEAR from a few girls out there who have something to say, any age. It doesn't matter what you're into, just please be open minded. Would especially like to hear from anyone who is in trouble or been abused. I am a good listener and a good friend. Spike 2533 McClintock Rd #3 Charlotte, NC 28205

100% PURE GARBAGE ROCK!! 45's from Hasil Adkins, John Schooley and his One Man Band, Jumpin' Beans and the Moustaches, and more!! Write or email for list!! All 45s $3 PPD, $5 world, except Hasil Adkins, $4 PPD, $6 world. Well concealed cash or postal money order only to: Will Berdan II, Ball Records, PO Box 152, Gardiner, ME 04345 wberdan@gwi.net

SELL YOUR BODY The Strap-Ons "Geeking Dream" 25-song CD with songs like "My Dad Smokes Crack" and "Strap-On Sally" for only $6 ppd. Send to CNF / PO Box 8241 / Norfolk, VA 23503. Bodies in the streets Limbless Torsos begging to die Remember Strap-Ons are now illegal in Virginia! www.thestrap-ons.com

ARE YOU HUNGRY for Hardcore, Punk or Oi!? Check Generator: rare items, cd's limited editions, vinyl's, bootlegs, fanzines, demos, t-shirts... Hundreds of bands from all over the world (USA, Spain, Japan, UK, Mexico, Germany, Argentina, Belgium, Brazil, Australia, Colombia...) Comments on all records. Good prices, the best postage rates, 24 hours or less service. Check everything at http://come.to/generator (Spanish/English versions)

THE HENCHMEN Lust For Glory LP 8 Songs including 4 unreleased studio tracks from their aborted 2nd LP session master tapes. Also compiles their much sought-after "I Got A Right" 7" & "Do The Maelstrom" 12" singles. Comprehensive liner notes by Henchmen members & limited to 350 copies with 50 red vinyl, badges & patch for $15.00 US$ Airmail. Simon Kay / PO Box 7127 / Wellesley St. / Auckland / New Zealand e-mail crawl@ihug.co.nz

SOUNDS OF SUBTERRANIA - mail order is selling 1st- & 2nd-hand vinyl from the whole wide world. Punk Rock, Garage Punk, Power Pop, Hardcore stuff. Also tons of 70's punk originals. KBD/BTF/ Bloodstains stuff, etc. Get your copy of the huge list with more than 3000 titles of vinyl, tapes, fanzines and a few CD's. Send $2 (overseas) / $1 (Europe) to cover postage. S.O.S. c/o Stefan Barke / Westring 61 / 34127 Kassel / Germany. Fax: ++49-561-8900-267

WE CAN MAKE LIMBS Regrow. Sell your body parts The Strap-Ons "Geeking Dream" 25-song CD with songs like "Prom Mom," "K-9 Christ," and "Strap-On Sally" for only $7 postage paid. Send to CNF / PO Box 8241 / Norfolk, VA 23503. You will be guaranteed a place in heaven. WARNING: Strap-Ons are now illegal to sell in Virginia! www.thestrap-ons.com

FREE 3-SONG CASSETTE #6 from Skidd Freeman, The Master of Chaos. Send request to Skidd Freeman, PO Box 4281, East Lansing, MI 48826. Or email: skiddfreeman@webtv.net (one per household please)

KERSPLEBEDEB SAYS: Fuck shit up or fuck right off —check out our radical butt-kicking, boot-stomping, cop-hating, rapist-killing collection of buttons and t-shirts at www.kersplebedeb.com Email: info@kersplebedeb.com. Or send $1 for a catalog (+ free button): Kersplebedeb, CP 63560, CCCP Van Horne, Montreal, Quebec, Canada, H3W 3H8.

LONELY PUNK BOY seeks penpals! Bands I like: Black Flag, Skeptix, Special Duties, Filth, Oxymoron, Casualties, Virus, Minor Threat, seeking punk rock girls (preferred) or guys to talk to. Save me from Suburbia!! I'm wasting away! Will reply to all letters! Write: Alex Douglas/11 Alger Dr. / Rochester, NY 14624

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BOOK YOUROWNFUCKING LIFE!!!

DO-IT YOURSELF PUNK/HARDCORE RESOURCE MAGAZINE No. 9, 2001

For eight years MRR has joined forces with various collectives and put together a resource magazine which many of you have sent in listings for, and many of you have utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch.

We will be compiling the resources geographically, trying to give as complete a listing of punk/hardcore DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is get on the web or send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!! If at all possible, please use BYOFL's web page to submit your listing (remember some libraries and computer stores have net-connected computers).

In an effort not to include too many abandoned listings from the web site database in the print guide (we can't tell any better than you which listings are dead), all listings in the database dated previous to May 1, 2000 will not be included. If you have access to the web, please read the instructions on the BYOFL web site to insure that your listing is accurate and will be printed in issue #9. If you don't have access to the web, then submit your listing as you always have by snail mail.

LISTINGS

BANDS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)
DISTRIBUTORS: Name/Address/Telephone No./Email Address/Web URL/Specialty (vinyl, cassettes, CDs, zines, etc.)/Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/(Mailing) Address/Telephone No./Email Address/Web URL/Hall Capacity/Lodging or Food Provided?/Working Terms (guarantee, percentage, etc.)
RADIO STATIONS: Station Name/Band Frequency/Address/Telephone No./Email Address/Web URL/Contact Person/Punk-HC Shows and Times
RECORD STORES/BOOKSTORES: Name/Address/Telephone No./Email Address/Web URL/Specialties
ZINES: Name/Address/Telephone No./Email Address/Web URL/Postage Paid Price/Frequency/Size/Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project (only for the print edition, not the web version). However, to make this resource issue as fair as possible there will be only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 1, 2001 - DUE OUT: APRIL 1, 2001

SUBMIT!

Mail Submissions:
Amoeba Collective
438 Donohoe St. #3
East Palo Alto, CA 94303

Web Submissions:
http://www.byofl.org
(perferred method)

Send Ads to:
Maximum Rocknroll
PO Box 460760
San Francisco, CA
94176

TOP TEN TIPS FOR SENDING IN LISTINGS!!! <----- READ THIS

1) Use the web submission page if at all possible! This will decrease the chance of inaccuracies or your listing getting lost in the mail.
2) If you submitted a listing last year and have access to the web, check your listing for accuracy and that it,s dated later than May 1, 2000.
4) Be brief! We,re not editors. If you snail mail them, send them in nice and typed or neatly printed.
5) Submit them early. Like now! If you go over to the web site it,ll only take you a couple of minutes and you won,t have to hunt for a stamp.
6) Don,t use all uppercase (or all lowercase) letters. It makes it really hard to figure out what is part of a name and what is just a descriptive word (and if you submit it through the web site, we,ll have to retype it). And punctuation is good.
7) We don,t need the address and phone number of every member of your band. Pick one!
8) Don,t send in 18 listings for all the semi-existent bands you,re in-just for the ones that are really active!
9) Maybe take responsibility for getting your whole scene,s listings done, but....
10) Check with people before submitting their info for them. Hassle your friends to get their listings in too (the Internet is your friend).